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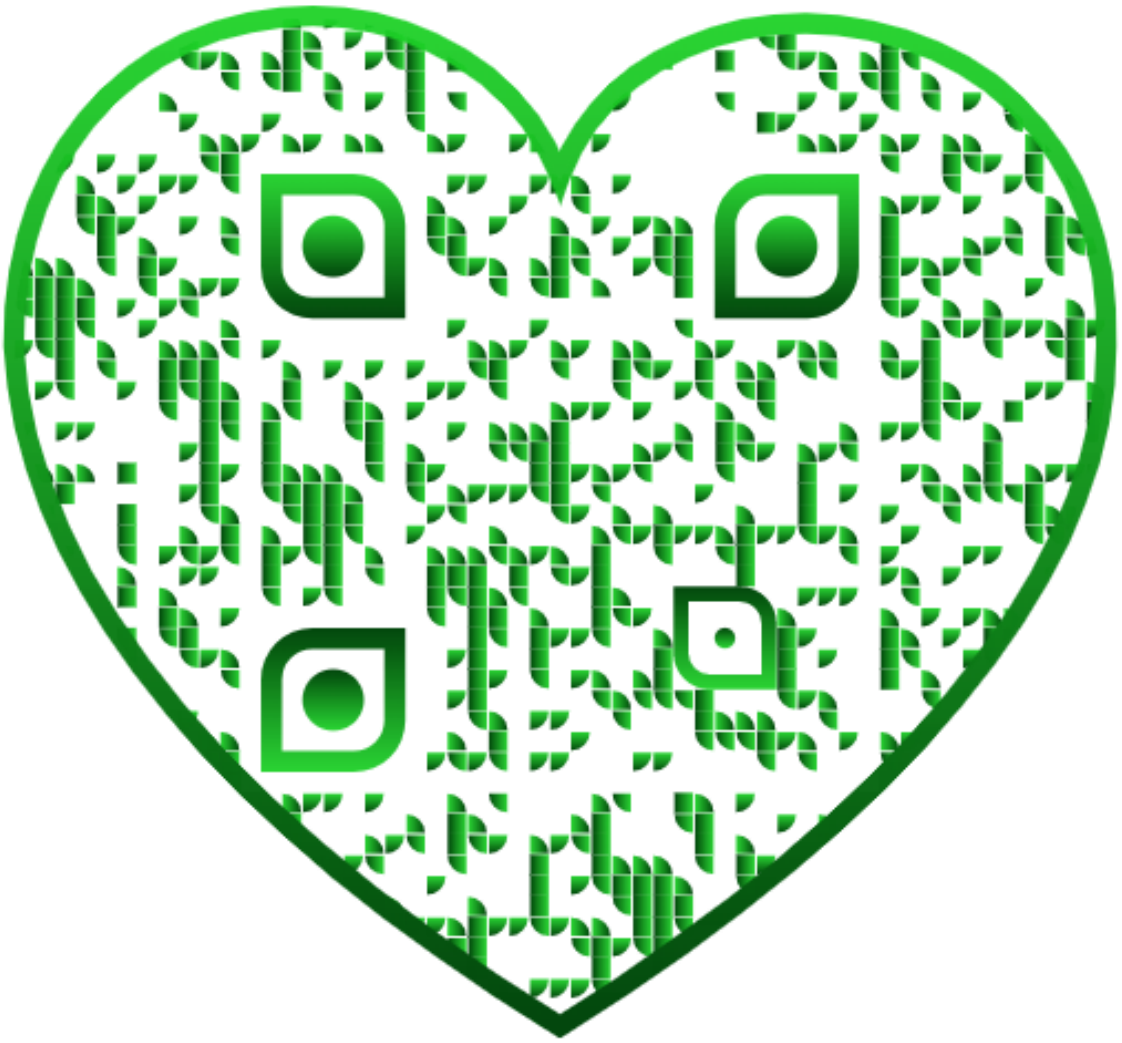
NME

NEW MUSICAL EXPRESS

MUSIC FILM STYLE

M.I.A.

Here comes trouble



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NME

NEW MUSICAL EXPRESS

Hello...

THERE'S AN amazing bit in Emily Mackay's fascinating interview with M.I.A. in this week's *NME* where the singer recalls being given a necklace and a letter by a young refugee fan as she played London's (now doomed) Fabric in 2008.

"The letter just made me cry," she says. "I carried it around wherever I moved. She said her mum died and she gave her that chain, and she gave it to me. And she said, 'I was living in a camp in Lebanon and I was listening to your music, and it made me feel really good.' It was so painful and just like... that was *it*."

I can be as guilty as the next person of moaning about a lack of protest music in such a politically charged time, but to say that is to overlook what M.I.A. has been doing for over a decade. Five albums in, and inspired and angered by the refugee crisis that's engulfed the world, she's still making a noise about what she believes in, still causing a ruckus wherever she goes, and insisting, once again, that this will be her last record. For so many reasons, let's hope she's not serious.

MIKE WILLIAMS
Editor-in-Chief
@itsmikelike

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110 SOUTHWARK ST
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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

The Stone Roses and Daft Punk to headline Glastonbury?

Speculation is rife, and we're into it

THE STONE ROSES

WHAT WE KNOW

They've announced three UK shows next summer: Belfast's SSE Arena on June 13, London's Wembley Stadium on June 17 and Glasgow's Hampden Park on June 24. Images of the iconic lemons, which have appeared on posters and album artwork in the past, popped up at Wembley this week.

WHAT WE THINK WE MIGHT KNOW

Before these shows were announced, a member of the Don't Stop fan forum said they were happening. He is, apparently, a mate of Stone Roses bassist Mani. He claims that the Roses are headlining Glastonbury. The band's Glasgow show is on the Saturday of the Glasto weekend, so it'll be Friday or Sunday night.

DAFT PUNK

WHAT WE KNOW

A Reddit user has discovered a page dedicated to Daft Punk on the Lollapalooza festival website. In addition to the thread, a line-up that is apparently for the Chile leg of Lollapalooza, which lists Daft Punk as headliners, has leaked.

WHAT WE THINK WE MIGHT KNOW

The timing of Lollapalooza would fit with Guy-Manuel de Homem-Christo and Thomas Bangalter playing live every 10 years. There's been increasing speculation that the duo will headline Glastonbury 2017, 20 years after their only performance at the festival. Their spokesman declined to comment when asked by *NME* about the speculation.

PHOTOS: PA, GETTY

BUY STONE ROSES TICKETS!

They go on sale at 9.30am this Friday, September 30

Luke Cage is bulletproof and badass

Cage fighting

Four highlights of Netflix's fighty new Marvel Comics adaptation *Luke Cage*

FIRST CAME *DAREDEVIL* AND *Jessica Jones*, two superhero series set in Hell's Kitchen, New York City. Now *Luke Cage* – the third of four shows Netlix is making based on Marvel Comics' *Defenders* lineup – has hit. The titular badass takes on corrupt politicians and gangsters in Harlem, to a soundtrack written by Adrian Younge and A Tribe Called Quest's Ali Shaheed Muhammad. Showrunner Cheo Hodari Coker and the show's stars tell *NME* what to look out for…

1 LUKE CAGE'S FIGHTING STYLE, SMACK FU

Luke is a bulletproof machine, but also a sensitive type who tries not to use lethal force. "How does a guy with this kind of strength hit someone?" asks Cage actor Mike Colter. "I don't want to say b*tch-slap, but that's what it is. It's disrespectful, but it's better for you."

2 POP'S BARBERSHOP

The series opens in a barbershop, where Luke is working for the neighbourhood's favourite old dude, Pop. "It's like an event," Colter says. "It's never just a haircut: you watch TV, you talk, you hang out. Lots of people go to barbershops because they don't have a family. You're there for camaraderie."

Cage hanging out in Pop's barbershop

3 MUSIC LEGENDS

The Harlem Paradise – the pride and joy of villainous gangster Cottonmouth (Mahershala Ali) – is a fictional old-school nightclub, and in the show features live performances from Faith Evans and Raphael Saadiq. The Notorious B.I.G. makes an appearance too, as a treasured portrait on Cottonmouth's wall. Showrunner Cheo Hodari Coker: "He always projected a certain sense of majesty and style. That's the thing Cottonmouth admires."

4 THE 'N' WORD

Coker: "We want to subvert expectations. People will expect a political polemic. Until they watch the show they won't realise how playful and fun it is. Whatever politics we touch on don't overwhelm the overall narrative, but it's there. We took risks, we use the 'n' word. Some people will be turned off by that but I don't give a f**k. If you don't take risks, you create something that's the most dreaded word in the English language: meh."

Who are the Defenders?

Meet the stars of the 1972-1986 Marvel comic book series, who'll team up with Luke Cage for an *Avengers*-style Netflix show next year

Daredevil
Lawyer by day, costumed vigilante by night. His blindness has given his other senses superhuman potency, which he uses to take down the gangsters of Hell's Kitchen.

Jessica Jones
Super-strong, high-jumping, misanthropic private investigator who drinks a wee bit too much.

Iron Fist
Martial arts expert with superpowers ranging from super-hard punches to telepathy. In the comics, these abilities were given to him by a dragon.

***Luke Cage* is on Netflix from September 30**

PHOTOS: MYLES ARONOWITZ/NETFLIX, STEVE GULLICK, GETTY, REX

“We’re hungry for it again”

Three years on from 2013’s Top Five concept album ‘Big TV’, White Lies return with a “milestone” fourth album ‘Friends’, encasing London ennui and Instagram envy in their trademark brazen indie noir. We talk Fabric, ’70s vs ’80s and how girlfriends back home will save rock’n’roll

Where have you guys been?
Harry McVeigh (vocals): “When we finished touring the last record, I’m not sure we were burnt out but we’d been going at it for about eight years non-stop. So we took six months off and lived a fairly normal life, doing the cooking and washing the dishes. It’s quite nice after taking that extended break – you’re hungry for it again.”

Did eight years on the road drive you to the brink, like Two Door Cinema Club or Kings Of Leon?
Charles Cave (bass): “The first three years of being in White Lies we were all in really serious relationships, and I have this feeling that one of the things that can rock a band is when you’ve got two or three members that are single and on the prowl in eastern Europe. I can imagine that being quite antagonistic.”

You recorded the album in Bryan Ferry’s studio in Kensington – did you want to further bury yourselves in the ’80s, and hasn’t that been done to death now?
Harry: “A lot of the equipment in there is Roxy Music’s stuff, so it would’ve been ’70s really. That did have a big part to play in the reason we went into that studio – we’re big fans of Roxy Music. The ’70s was when people were doing wild and crazy things, then the ’80s made them really poppy and accessible. On this album we tried to push it more towards the ’70s – a big band for us on this record was Steely Dan.”

The record talks about feeling disconnected and being stuck in rainy London…
Charles: “We’re all 28 now. Harry and Jack just got married, people are having babies, people you’ve grown up with your whole life are moving out of London and going as far as the States or Berlin. You get that ‘grass is greener’ thing – ‘FOMO’ people are calling it – where you have friends who just get up and leave and it’s such a bold and enviable attitude to have. London has changed quite a lot in the last couple of years. You can’t help but be saddened by what’s happened to Fabric and all these clubs and bars that are getting closed down and turned into flats.”

Are The 1975 and Bastille your competition now?
Harry: “They’re well beyond us. Those bands are the flag-bearers for the world of bands and indie, and they’re very successful and deservedly so. They write songs that connect with people and work well on the radio.”

(l-r) Charles Cave, Jack Lawrence-Brown, Harry McVeigh

GOOD WEEK

KATY PERRY
The singer came up with a novel way to get people to vote in the US election – getting naked.

LIL WAYNE
Turns out the rapper officiated a same sex marriage during his 2010 prison spell.

JAMES ARTHUR
The disgraced *X Factor* winner’s comeback single was beaten to No.1 by US DJs The Chainsmokers.

NOEL GALLAGHER
A “sh*t bag”, according to bro Liam, for not doing press for the new Oasis film *Supersonic*.

BAD WEEK

YouGov
What the world thinks

YouGov survey June 2016 – see three.co.uk/awards
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Words of wisdom

On October 13, *NME* will be putting on an event called #LifeHacks. Expect a day of life inspiration, live music and pizza. In preparation, we asked wise famous people to share some sage advice

JAMIE T

"If you have an idea or a goal you want to reach, the less you listen to people the better."

LAURA MVULA

"Always be as authentic as you possibly can be."

MATT HEALY

THE 1975

"Try not to focus on things and they might come. We learnt that very late. No creative compromise."

KANO

"When I started it was about going to pirate radio and spitting lyrics and then getting booked for local raves. It's not like that now with the digital world. So I tell people, believe in what you're doing, stick to your guns. You'll hear a lot of 'no's along the way, but just crack on."

BAT FOR LASHES

"Never compromise, and stick to your vision. Sometimes that riles people, but I'm glad I've done that because I'm still making work I believe in. Stay with the integrity of your work and sacrifice for that."

"Listen to the people who love you"

SKEPTA

"Listen to people who actually love you. If a record label's telling you something to make 20 per cent from you and your friend who loves you is telling you something against that, don't listen to the record label. Listen to the people who actually care. It'll help you down the line."

PETE WENTZ

FALL OUT BOY

"Make sure you stop and take snapshots of life moments in your head, because life goes by super-fast and you don't always remember those things."

Want more inspiration?

Come to #LifeHacks!

HEADLINE SPEAKER
Jamal Edwards MBE, founder of SBTV

PANELLISTS
Dumi Oburota, Disturbing London
Phil Kemish, Disrupt Ltd
Holly Fulton, fashion designer
Heydon Prowse, BAFTA-winning comedian

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WHERE: Islington Metal Works, London
WHEN: October 13
TICKETS: NME.com/lifehacks

#LIFEHACKS

PHOTOS: MATT SALACUSE, GETTY, LINDA BROWNLEE, JAMIE HUGHES

Last W33K IN NUMBERS

481
Rough number of veggie hot dogs Slaves demolish in their 'Consume Or Be Consumed' video.

12
Bags of clothes Ed Sheeran donated to St Elizabeth Hospice in Suffolk.

246
Number of words Eleven says in *Stranger Things*, according to a person on a Reddit thread.

25
Years since *Nevermind* was released. The best track is 'Breed'. No argument.

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EATS & BEATS

BECAUSE YOU CAN'T ROCK OUT ON AN EMPTY STOMACH

THIS WEEK

Get tropical with Big Narstie

Big Narstie is a man who likes his beats. He's been on the grime scene for over a decade and has his own crew, Bass Defence League (BDL) that anyone can join. His new track 'BDL Skank' even has its own (very slow) dance. Big Narstie is also a man who likes to eat. Here, we explore his joint passions...

What's the 'BDL Skank' message?
"There ain't no party like a BDL party."
How did the song come about?
"Big up man [the producer] Show N Prove, he sent me some beats. Man was in The Dojo – where we play *Fifa* under karate rules – pumping some riddims, and I was like, 'Cuz, I'm gonna make a dance.' And you know, smoking the powerful stuff, yeah? I thought, rah, I like swimming, so I'm gonna swim on land. So it's a mixture between a swim and a wobble, you get what I mean?"
What was the day of recording like?
"A mixture of emotions. I was really high and I'd just got a ticket on my car. So I was a bit raged, and wanted to f**k up the traffic warden. But then man banged it. I listened to it back and thought, 'It's got potential,' but it needed more work. Sometimes you gotta step back to where the creativity came from. This came in a Tesco bag of the best of what Brixton has to offer. Kaboomsquad!"
On the track you say "*tropical*" a lot in a Liverpudlian accent... Where did that come from?
"I got so drunk in Ibiza I just gained a Liverpool accent. [Adopts Liverpool accent] I was sitting there, looking at the sun, and I said to my friend Kev, 'Kev, I don't know what's happened but this fat bastard Narstie from f**king Brixton, he's f**king made it. It's f**king tropical.'"

WORDS: JORDAN BASSETT. PHOTOS: GETTY IMAGES

Big Narstie's banquet

The ingredients required for a BDL party

WHITE RICE AND PEPPER STEAK
"It's a true flavours ting. It's tickle me, old school, bad boy pepper steak. Deeper! Deeeeper!"

STEW CHICKEN AND COLESLAW
"It's bad for you but f**k it. The ganja we're gonna smoke – McDonald's is not gonna survive this."

FRUIT PUNCH
"Cause it's [Liverpool accent] tropical. It's gotta be exotic. Vibes. Ain't no party like a BDL party!"

XBOX AND FIFA
"Plus extra batteries for the wireless controllers 'cause it's long when man makes that hike to the shop to get extra batteries."

PALS
"Boy, you know how it goes. It starts off intimate but it spreads, man. BDL's about love, so tell a friend to tell a friend."

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NEW!

ON THE RECORD

WITH LEONIE COOPER

BIG OPINIONS. NO FILTER.

THIS WEEK

Afropunk is fighting racism and harrassment. Now more UK events need to follow

Grace Jones on stage at Afropunk

LAST WEEKEND AFROPUNK held its first event in the UK, and if you haven't heard of Afropunk, there are many, many reasons why you should. Founded in Brooklyn in 2005 – and taking its name from a 2003 documentary that looked at the black experience in the largely white world of punk – it's since become one of the most important events on the American festival calendar, and its arrival in London is long overdue.

At a time when sexism, racism, homophobia and assault are all too common at gig venues and music events, Afropunk's message is loud and clear. "No sexism. No racism. No ableism. No ageism. No homophobia. No fatphobia. No transphobia. No hatefulness," read the massive signs flanking the main stage at Alexandra Place, on which the majestic and mostly naked disco queen Grace Jones headlines at the end of a day that also sees sets from grime MC and *NME* cover star Lady Leshurr, Mercury-Prize-winning hip-hop act Young Fathers and neo-soul singer-songwriter SZA.

A celebration of diversity, Afropunk's anti-racism stance seems particularly pertinent in the wake of a recent article written by music publicist Michelle Kambasha for *The Guardian*, entitled 'Why I belong as a black woman in the white world of indie'. "Feeling safe and accepted is something that should be afforded to everyone, but unfortunately, that's not always the case," Michelle told me. "As a black female growing up loving indie and rock music, I can remember the first time I heard about Afropunk – it was a feeling that there were people out there that looked like me. A feeling of validation and vindication, of acceptance."

"It's a celebration of diversity"

Afropunk's commitment to anti-sexism is refreshing too, especially following recent Metropolitan Police statistics that revealed between 2011 and March of this year reports of rape in London clubs, bars and pubs have risen by 136 per cent, while sexual assault in venues in the capital has more than doubled. Challenging this is Girls Against, a group of teenagers who last year set up a campaign to end sexual harassment at gigs, but Afropunk is the first major event to actively take a stand against it.

Not only is it vibrantly political, it's also an ace day out with great artists, interesting art and decent food. A celebration of individuality, but also of collective power, here's to its imminent return in the UK – and the hope that other events take on board its powerful message.

@leoniemaycooper

PHOTOS: GETTY IMAGES, ANDY HUGHES

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THIS WEEK'S OBJECTS OF DESIRE

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£12 *pand.co*

Feeling fluffy
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£99 *warehouse.co.uk*

You're so cool
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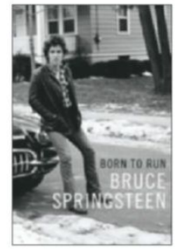
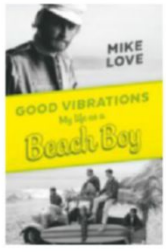
£7.54 *hipposausage.com*



Boss book
It took rock legend Bruce seven years to put his life story down on paper.
£13 *amazon.co.uk*



On the beach
Mike Love's *Good Vibrations* spans five decades of feelgood surf pop.
£9.99 *amazon.co.uk*

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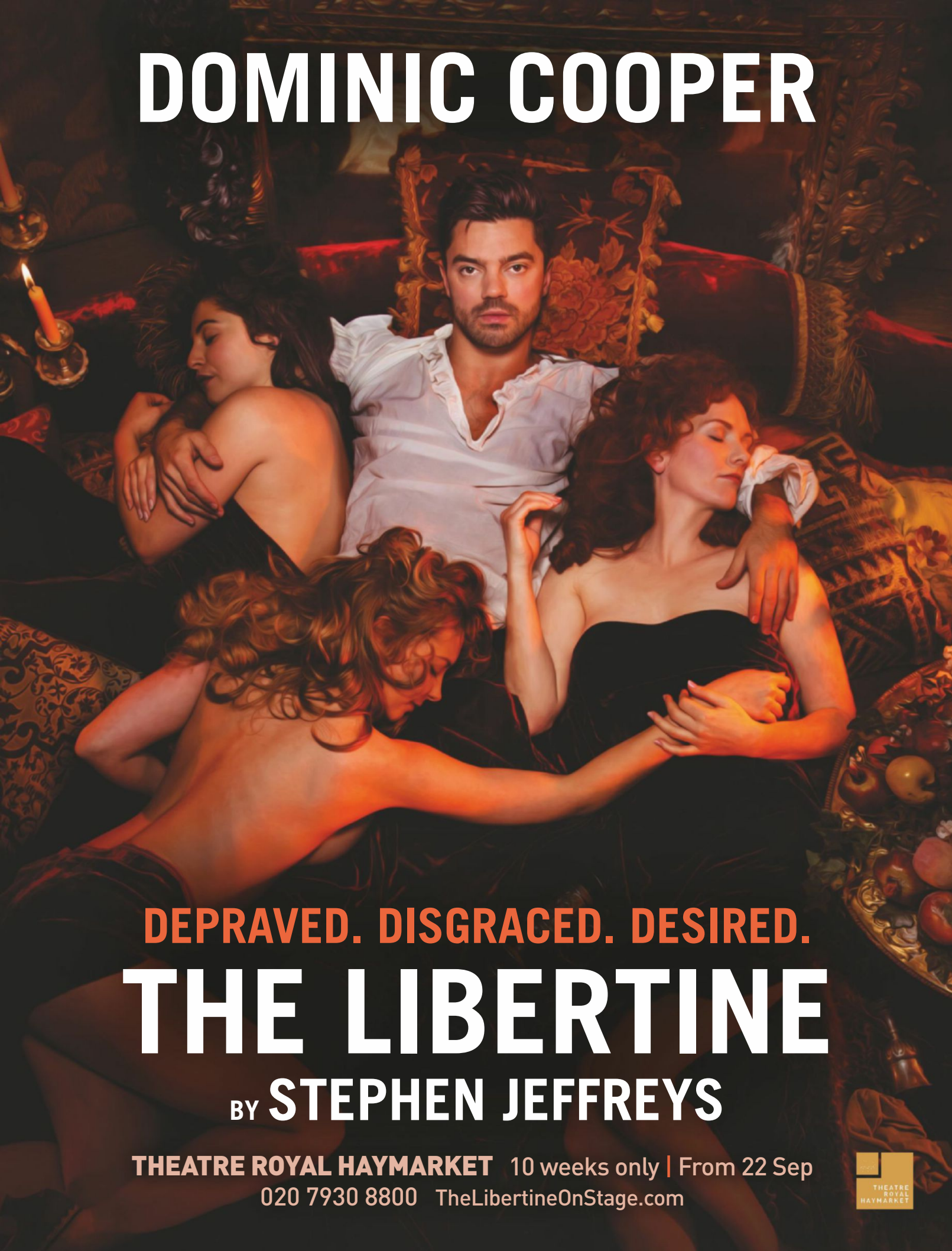
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THIS WEEK

Salford Uni

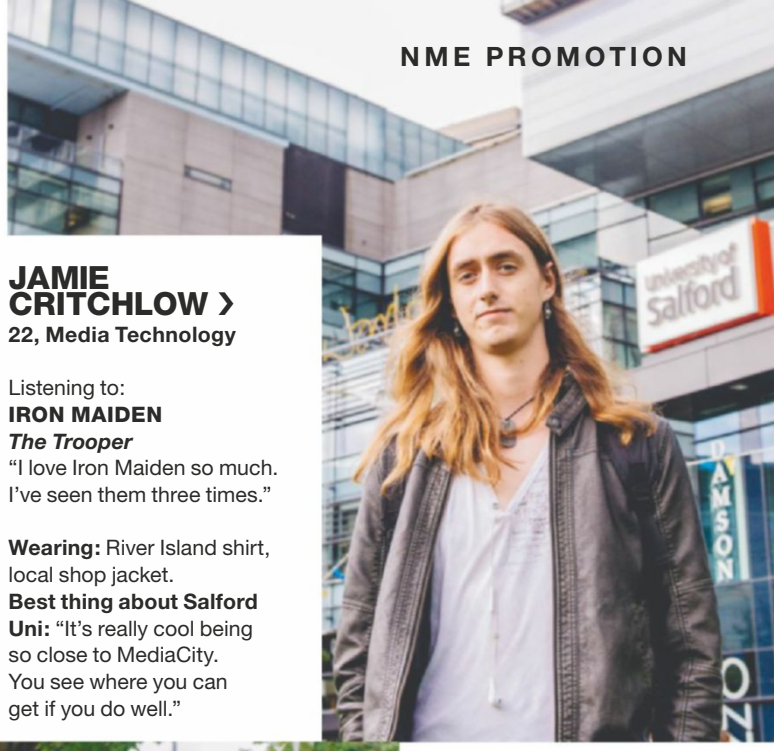
LEWIS BELLE ›

21, Professional Broadcast Techniques

Listening to:
FOALS
Mountain At My Gates
"I like how it appeals to all audiences. It's got a pop side, a dance side and some rock."

Wearing: Primark jacket and jeans, Waterfront Festival T-shirt, Dr. Martens.
Best thing about Salford Uni: "I'm based at MediaCity, which is by the BBC and ITV studios. It's ideal if you want to go into TV."

"It's ideal if you want to go into TV"



JAMIE CRITCHLOW ›

22, Media Technology

Listening to:
IRON MAIDEN
The Trooper
"I love Iron Maiden so much. I've seen them three times."

Wearing: River Island shirt, local shop jacket.
Best thing about Salford Uni: "It's really cool being so close to MediaCity. You see where you can get if you do well."

‹ ADE ABEGUNDE

23, International Business with Law

Listening to:
MIGUEL
Waves (Feat. Travis Scott)
"It's my zone-out music."

Wearing: Levi's jacket, Friends T-shirt, New Look jeans, vintage shoes.
Best thing about Salford Uni: "It's got a town vibe but it's a close-knit community. It's the best of both worlds."

PHOTOS: ANDY HUGHES

AILISH PROBYN ›

18, Fashion Image Making

Listening to:
THE 1975
Somebody Else
"A bit morbid, but it's got a great beat that completely changes the feel of the song."

Wearing: H&M shirt, New Look bodysuit, Topshop jeans and boots.
Best thing about Salford Uni: "The campus buildings are stunning."

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University of Salford MANCHESTER

EXTRA

THE FINAL REBELLION?

M.I.A. claims that her latest album 'AIM' will be her last. Emily Mackay meets Mathangi Arulpragasam to talk refugees, controversies and retirement, and encounters a person with a lot more still to say and do

PHOTOS ZOE MCCONNELL

EVERY M.I.A. ALBUM seems to arrive in a storm of public controversies – and 'AIM', the fifth album from Mathangi 'Maya' Arulpragasam, 41, is no different. There's her run-in with the Black Lives Matter movement, when she suggested that US celebrities were less keen to say Muslim or Syrian lives matter; the threat of a lawsuit from the Paris Saint-Germain football team, when she doctored their shirt's Emirates Airlines sponsor logo to read "Fly Pirates" in the 'Borders' video (in which she joins crowds of refugees boarding an overcrowded boat and scaling barbed wire); her spat with MTV, which she accused of "racism, sexism, classism, elitism" after 'Borders' missed out on a VMA nomination; the Twitter tongue-lashing she gave her label Interscope for underpromoting and delaying her work; and, of course, there's the fact that every album she releases she claims will be her last.

So what is it about the process of making new music that leads one of the decade's greatest pop provocateurs to feel like giving up just at the point she should be most triumphant? In 2016, in particular, you'd think she'd be loudest and proudest, when the things she's always focused on – the refugee experience, corporate control of culture and the internet – are more talked about than ever.

But in May this year, M.I.A. tweeted that 'AIM', released in September, was "a break-up album – with music". Some of the songs were written after a literal break-up, but there's very little of romance, failed or otherwise, in them. Instead, the likes of 'The New International Sound Pt.2' on the Deluxe Edition (*"Keep your fame and I'll keep my faith"*), suggest that it's the music industry itself Maya's splitting from. So what's caused the rift?

"I've been saying this from the first album really," Maya muses intensely (she doesn't really muse any other way), resplendent in orange and pink nails and socks printed with cats. "'Oh my God, 'Arular', I quit!' It's just, as we go on and on in time, I feel like I'm in this really weird situation because I straddle three generations of music. I came through the Britpop era. Then there was this turn-of-the-millennium era which I was part of, and then you've got this weird era where everything's been corporatised to the max and you're only allowed five, 10 pop star brands, who are as corporate as Sky TV… It just needs a little bit of rewriting."

This is standard stuff in an M.I.A. interview: the song of the system-baiting rebel. But she's more complex, more interesting than just that. She's an acrobat, twisting along the precipice between pop business and arty subversion, just as she bends atop a pile of folded garments in *Rewear It*, her recent – and, you guessed it, controversial – video collaboration with H&M, which aimed to encourage clothes recycling. But commentators reasonably wondered why an artist who aligns herself with refugee and developing-world voices was promoting a company recently criticised for failing to make improvements after the 2013 Rana Plaza clothing factory collapse in Bangladesh. M.I.A.'s argument, also reasonable, was that it's all very well promoting the sort of ethically made gear favoured by the well-off few, but meaningful change only comes by engaging the big companies. It's emblematic of the way she approaches the music industry: not pure, not perfect, but working from inside to try to make a difference.

Even the most limber contortionist can only bend so far, though, and the industry seems to be trying Maya's patience. "I just need time away from it," she says, cool evening air drifting in from the balcony of the Soho hotel room in which she's fielded questions from HBO and others all day. "I don't want to change how I think creatively, to brand myself into an acceptable brand."

Album by album

ARULAR *2005*
Named after her father, who was involved in Sri Lanka's Tamil resistance movement and absent for most of Maya's life, her debut album's cut 'n' paste world-rave sound was described as sounding like a carnival and a riot.

KALA *2007*
M.I.A.'s best-selling album, named this time after her mother, was also her biggest crossover, led by the soaraway hit 'Paper Planes' and the polyrhythmic parties of 'Bird Flu' and 'Boyz'.

MAYA *2010*
A darker, more complex album that paired mad-eyed bangers like 'XXXO' and 'Teqkilla' with moments of low-key beauty like 'It Iz What It Iz'. 'The Message''s cybersnooping theme predicted Edward Snowden's National Security Agency revelations three years early.

M.I.A. in the 'Borders' video

“I straddle three generations of music”

At the Paris Hip Hop Festival in 2014

Acceptable, it’s true, is definitely not on-M.I.A.-message. From day one of her career, she drew fire as well as delirious hype: critics questioned her back story, her grasp of the Sri Lankan politics they’d just hastily Googled, her authenticity. Add to this her ongoing US visa difficulties, the lawsuits, the furores... just trying to be M.I.A. over the last decade must have been pretty knackering. “It’s like I went through the washing machine on every level you can possibly think as a human,” she confirms. “If you say to me, ‘You went through all this sh*t, but you need to shut up because you had such an amazing run at the music game,’ it’s like, ‘No, I didn’t.’ Every step of the way they were like, ‘Shut the f**k up about your politics,’ and now it’s super-trendy. I never thought it was gonna be cool, otherwise I would’ve stockpiled my records and started releasing them now.”

FOR ALL HER CURRENT dissatisfaction with the industry, ‘AIM’ is a powerful record, in word and in beat, not least on Skrillex collab ‘Go Off’. It also contains, in ‘Freedun’, her most gloriously pop moment in years, a keen contender to follow ‘Paper Planes’’ huge crossover success, with a startlingly beautiful, gorgeously layered chorus from Zayn Malik. The perfect stalking horse arrangement: cred boost for Zayn, 1D-sized sales boost for M.I.A. and a gorgeous song couching lyrics like, *“Refugees learn about patience”*.

‘Freedun’ was supposed to be on her 2013 album ‘Matangi’, but didn’t fit. ‘AIM’, meanwhile, was originally meant to be *Mahtahdatah*, a globe-trotting video series made in partnership with Apple Music, but that didn’t work out beyond the first instalment (the excellent *Scroll 01 – Broader Than A Border*). The practical considerations proved too complex for a then managerless Maya, bringing up a young son, to pull together. Perhaps fulfilling her Interscope contract with ‘AIM’ will free her up to explore other ways of having her say: film or art maybe, although she’s not sure if they’ll feel any less tied up than music. “But in terms of exploring a way to tell a story that’s so complicated, it could lend itself to other formats.” She also plans to set up a cloud-based education service for people living in refugee camps, funded by selling her “Fly Pirates” T-shirts, and possibly to tour next year. She still thinks it’s possible for music to make a change, to inspire tolerance, but first artists have to challenge the companies controlling internet culture. “At the moment, people are looking at each other and tearing each other apart. And I think when they’re smart enough to look at the actual five corporations that are creating this weird thing, then there will be hope.”

However we next hear it, it’s good to know Maya’s voice won’t be lost; it’s been one unlike any other in pop culture. “What I thought I should do [with ‘Arular’] is make every refugee kid that came over after me have something to feel good about,” she told the *Observer* in 2005. “Take everybody’s bad bits and say, ‘Actually they’re good bits. Now whatcha gonna do?” Eleven years on, the number of exiled and displaced people around the world is at its highest – 65 million, more than the population of the UK – since the United Nations High Commission for Refugees started keeping count, and ‘AIM’ is still flying their flag. Literally: its sleeve shares the

VICKI LEEKX *2010*
Given away for free on the last day of the year, this Julian Assange-inspired mixtape combined new versions of songs from ‘Maya’ with fresh material, including the mighty ‘Bad Girls’.

MATANGI *2013*
Echoing both her birth name and that of the Hindu goddess of music and free speech, M.I.A.’s fourth album explores Indian and south Asian sound and thought on tracks such as ‘YALA’ (You Always Live Again).

AIM *2016*
Featuring collaborations with Skrillex, Zayn Malik, Dexta Daps and more, AIM (the goddess Matangi’s mantra, as well as M.I.A. backwards) takes elements from throughout M.I.A.’s career, covering all her bases across 17 songs.

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"I'm very Team Normal," says M.I.A

colours of the orange-and-black flag of the Refugee Olympic Team, itself inspired by the lifejackets worn by those making perilous Mediterranean crossings.

"The best thing I ever got," recalls Maya, "was a letter and a necklace this kid threw onstage at Fabric in 2008 or 2009. The letter just made me cry. I carried it around wherever I moved. She said her mum died and gave her that chain, and she gave it to me. And she said, 'I was living in a camp in Lebanon and I was listening to your music, and it made me feel really good.' It was so painful and just like... that was *it*. That's the end you're trying to get to."

'AIM', she says, is about the grinding survival stage of a refugee's journey, "when you're trying to piece your life back together, or you get a job as an Uber driver and you have to work 23 hours a day for this dream… Those moments where you stare into space and find the strength to just carry on." 'Ali R U OK?' finds Maya singing to that overworked driver, and 'Survivor' assures, *"Who said it was easy? / They can never stop we"*. But there's damage under the proud persistence, *"I ride through the sea like a pirate / Just to flow with the water / Can't carry feelings / Like basket can't carry water"*.

"If you're coming from the war zone, you definitely got an issue," says Maya. "You have to adapt to a new place, you have to start new schools – every kid is going to go through all the things I went through. They're gonna be in a council flat, they have to fill out the forms, sit in the waiting rooms, get housed, wait for your voucher for your school uniform. And you had to come up with how to make luncheon vouchers look cool because you're the only kid that's got 'em!" She laughs at the memory. "It's my experience I had in England, this weird fabric of communities I experienced, that are all part of my sound in the end."

'AIM''s focus is global, and some of it was recorded in Jamaica, but it's also in part a return to M.I.A.'s musical origins in London. Completing the circle wasn't easy. Having decided that Europe would be a more integrated place to raise her son Ikhyd, Maya had to go through a custody battle with his father and her former fiancé, billionaire environmentalist and music industry heir Benjamin Bronfman, who wanted mother and son to remain in the US. Now she can't get back into the States to promote 'AIM' and has to drop Ikhyd at the airport; the fact she counts WikiLeaks founder Julian Assange among her friends, she thinks, isn't going to help that much. "The person that most hates him is Hillary [Clinton] and now she's gonna be the President." Back, meanwhile, in the city that shaped 'Arular' – to which she makes lyrical callbacks on 'Visa', as well as sampling that album's 'Galang' – she is, she says, "very Team Normal" – working a lot, hanging out with Ikhyd. "Just friends, family, like normal stuff.... that's what I like about England. Even if people recognise you, they don't really say anything. I get to be just like everybody else."

'AIM' ALSO FEATURES

old friend and lover Diplo on the pun-laden, nagging, deceptively deep 'Bird Song' (the pair are on friendlier terms after a very public war of words a year ago; Maya posted a pic of her with the producer in a playful headlock back in March 2015) and Richard X, who worked on some of 'Arular''s most exuberantly poppy moments. "If it is my last record I wanted to go and touch base with certain people that were part of the beginning of the cycle," she told her fans on Periscope.

This sense of taking stock, and the "last album" threat, leads you to wonder how Maya sees her legacy. Those who kick out against the system, and those who try to work within it, are often ultimately absorbed and made safe. Will her subversive voice survive?

"I read a story in *National Geographic*," she replies, "about this Egyptian queen who had to pretend to be a king. In the hieroglyphics she always got etched in with a fake beard. And then when the prince, her stepson, came in to reign, he had her deleted. Wherever you find the history of her, it's been chiselled out. And I feel like that's basically what men do. You rewrite history and you absorb things and you dilute it." Maya won't be chiselled quietly, though; her aim is still true.

"To me, my work's really important and it's part of my salvation," she says. "I've always used the points about me that are very, very to the core my own. So it's impossible for me to lose it." NME

PHOTOS: GETTY

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BORN TO DO IT... AGAIN

Back with a sixth album after four years in the wilderness, Craig David is a new, relentlessly positive pop star. But what's it really like to be him? Ben Homewood does some probing

CRAIG DAVID SWIMS towards a camera phone perched by the edge of a perfectly blue swimming pool. His pecs glisten in the Turkish sunlight and he talks for 30 seconds about his "wicked" hotel and how excited he is about that evening's show.

Welcome to Craig David's Instagram feed – a place where enthusiasm knows no bounds and you can never have too many photos of sweets and chocolate. "Brought this to the mastering session," reads the caption beside a snap of the 35-year-old cradling a giant bar of Cadbury's Dairy Milk. "If you're gonna do it, do it BIG!" Craig – famous for 1999 garage classic 'Re-Rewind (The Crowd Say Bo Selecta)', diarising his sex life on '7 Days' and selling 7.5 million copies of debut album 'Born To Do It' – peppers each post with catchphrases like "Wicked!", "Feels good around here!" and "Oh man!"

He uses two within five seconds of striding into a plush air-conditioned room at his new record label's west London office to plug his sixth album 'Following My Intuition'. "Oh man!" he shouts. Then, he reaches into his Louis Vuitton holdall – which contains several large bottles of Evian, some muscle powder and a book – and says: "Wicked. Just grabbing one of these bad boys then let's do this!"

Water in hand, he manages to sit down (but not still) on a leather chair. He doesn't even wait for a question, immediately

Craig on Instagram

gushing into a monologue about how grateful he is to be here. David does this a lot. The walls around us are padded, presumably for soundproofing against the speakers in each corner, but it could just as well be for the Southampton R&B singer to bounce off.

CRAIG DAVID WASN'T

always so content. He followed 'Born To Do It' with four increasingly underwhelming albums before relocating to Miami in 2012. There he fizzled away, becoming known primarily for his outrageously pimped apartment, bodybuilding fetish and being the butt of comedian Leigh Francis' *Bo' Selecta!* impression. Unsigned and disillusioned after getting the girls, lifestyle and red Ferrari he'd always dreamt of, he needed a way out. "I was seeking happiness through everything else but music," he remembers.

For a while, even reality TV seemed viable. "Thankfully my manager didn't talk me into *Big Brother* or *I'm A Celebrity... Get Me Out Of Here!*," he says. "They come with crazy money and you think 'Wow, maybe that will resurrect...' Nah! That would have been the nail in the coffin. I needed to do live music again."

Enter TS5. Conceived in his Miami penthouse, Tower Suite Five, TS5 started life with David improvising over turn-of-the-millennium garage and dance tracks while his mates got pissed. After being broadcast first by Kiss FM and then Capital Xtra, it morphed into something of a rave roadshow – David MCing, DJing and mixing his hits with different beats, splicing 'Walking Away' with Dr Dre's 'Still Dre', for example.

Then came the revival. TS5 debuted successfully in the UK at poky east London venue Oslo last June, David moved home and within months he was a viral sensation, racking up seven million YouTube plays by Craig-ifying two Justin Bieber songs – 'Where Are U Now' and 'Love Yourself' – live on BBC Radio 1.

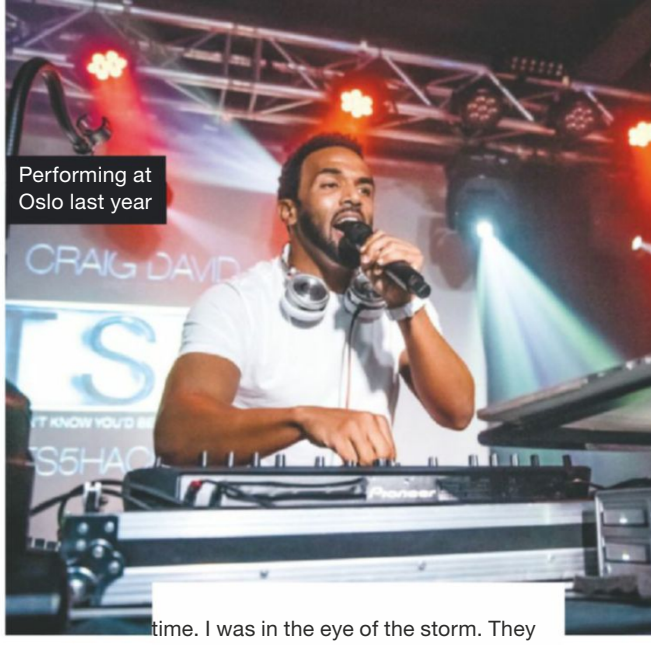
His renaissance has gone so well that he's about to release a garage/R&B record that, like 'Born To Do It', showcases his pristine voice and innate way with a three-minute love song. Plus there's a 15-date arena tour to come next year. Fans new and old have seen it all unfold via Instagram – from taking TS5 to the festival circuit to giddily signing thousands of 'Following My Intuition' inlays.

It's all very positive, but do the selfies and videos hint at loneliness on the road?

"This year I feel like I've had this freedom," he says, like it's a ridiculous suggestion. "I love it. I relish performing."

His parents witnessed first hand just how much he loves it when he headlined May's Common People festival in Southampton. "My mum was tearful and even my dad was smiling. 'What must this be like for them?' I thought."

It's a good question – what must it be like for mum Tina, who worked in Superdrug, and dad George, a carpenter, to see their boy back in the game? "We didn't really have conversations at the time. I was in the eye of the storm. They give me unconditional love – they're happy if I am," he says, reaching for the Evian. It's surprising he can stop grinning long enough to swig it.



Performing at Oslo last year

"If I can't have a pint and watch the football, what's the point?"

Leigh Francis' *Bo' Selecta* impression

Probing for any leftover insecurity merely prompts him to parrot answers he's given in interviews since 2015. The kind of "shoulda, woulda, coulda" club, and "take the bricks out of the suitcase" phrases that make sense of the fact he used to wear a watch that merely said 'Now'.

THOSE ANSWERS FEEL

redundant today. Craig David is happy; that's it. To find out what he's about, listen to 'Follow My Intuition' – it supports the idea that he's putting himself out there and "not playing some character or being derogatory towards women". He's having a laugh, too, replacing the F-word with the 'boink' noise from 'Re-Rewind' and referencing when *The Daily Mail* mistook him for Drake on 'Couldn't Be Mine'.

Or better still, you could just ask him. Do so and he'll reveal he's single, loves a peshwari naan and always makes time for socialising. "Bruv, you have to! Lose that and you're in a world that's not real. I've been there. If I can't have a pizza or a pint and watch the football, then what is it?"

Suddenly he stands up and drains his Evian, letting the question hang. "My man, I need to piss, I won't lie! That was great, next time!" he says, and bounds out of the room like the delirious entertainer he was born to be. NME

What's your flava? Craig's favourite things

WILLY WONKA & THE CHOCOLATE FACTORY
Craig likes the Gene Wilder original so much that he named 'Born To Do It' after a line from it. "It's my absolute favourite," he says.

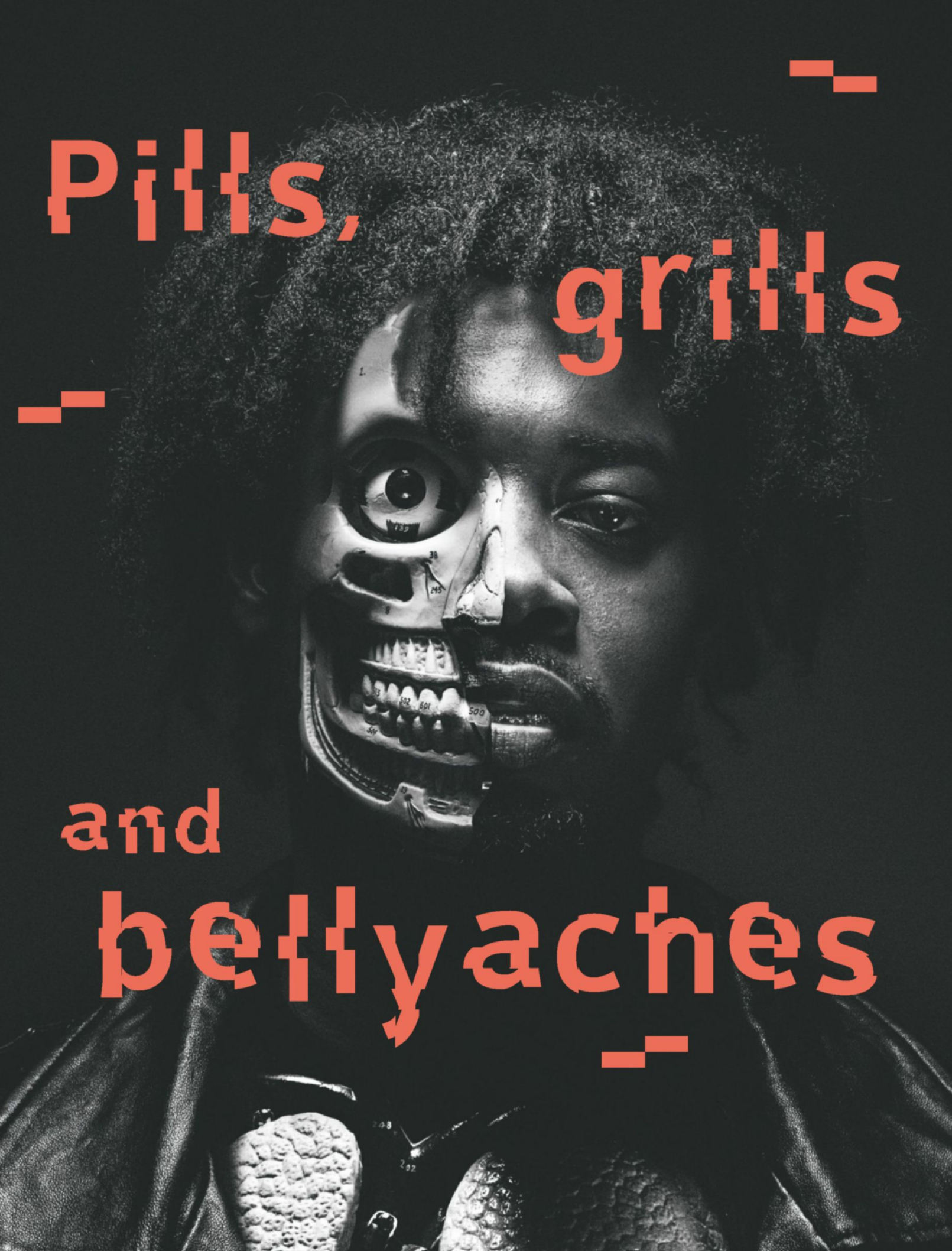
CADBURY
"They should sponsor my tour! My favourite bar is Marvellous Creations: Jelly Popping Candy."

SOUTHAMPTON FC
"I used to go every week. I must have got Matt Le Tissier's autograph 15,000 times."

CURRY
"I love a good chicken masala with peshwari naan. Oooiii the oil on that naan is *nice*!"

PHOTOS: GETTY, REX

Pills, grills and bellyaches



The extraordinarily talented Danny Brown has called time on self-destructive pill-popping and returned with the electrifying 'Atrocity Exhibition'. "Every album up until now, I've been trying to make this album," he tells Joe Madden

ONE LONELY NIGHT back in February 2014, Danny Brown – the profane, hilarious, angsty Detroit rapper whose wild flow had made him an underground star – unleashed a despairing tweetstorm that instantly sent shockwaves through the gossipy world of hip-hop. In between end-of-tether rants about fake friendships and music-industry duplicity, Brown opened up about the extent to which his depression and prodigious drug use were ruining his life.

"My anxiety's at an all-time high," he confessed to his 350k followers. "I can't sleep. Depression is serious – y'all think I do drugs 'cause it's fun? Nobody cares if I live or die. Y'all just want me to be goofy and make a damn fool out of myself. Y'all want me to overdose. Just don't be surprised when you get what you asked for."

It was bleak, alarming stuff. Danny's family were calling him, deeply concerned about his fragile state. Just four months after the release of his most high-profile album yet – 2013's widely acclaimed 'Old' – Danny was in a bad, bad place. Could one of the world's most effortlessly talented rappers pull himself back from the edge?

A year and a half later, Danny's leaning over a fifth-floor balcony at Shoreditch's painfully cool Ace Hotel. He cuts a striking figure: 6ft 2in in punkish jeans, box-fresh Jordans, clicking gold grills and that jagged explosion of hair. He's puffing weed, but that's about as extreme as his drug intake gets these days. In the months since his online dark night of the soul, Brown – now 35 – has called time on self-destructive pill-popping, signed a new deal with prestigious leftfield imprint Warp and returned with the electrifying 'Atrocity Exhibition'. It's the album of his career and one of the very best albums – hip-hop or otherwise – of 2016.

"Every album up until now, I've been trying to make this album," asserts Danny, in a thoughtful, low-spoken manner entirely at odds with the cartoonishly volatile persona he projects on record.

"With Warp, it's like a marriage made in heaven. We got the same code of ethics; we're both on that experimental wave. I was really able to spread my wings."

Danny's key collaborator on 'Atrocity Exhibition' was London-based producer Paul White, who's worked alongside the rapper since his debut, 2011's 'XXX'. White's stripped-back psychedelic beats would flummox the flows of many rappers, but Danny relishes the challenge.

"I've got over 500 beats from Paul," says Danny. "I've got beats of his that I wanted to use back on 'XXX' or 'Old', but my mind wasn't strong enough yet. I've been listening to some of these beats for years, tryin' to figure out how to rap over them. I had to sit with them for that long. I look at it like karate: these are the black-belt beats. I wasn't ready for 'em – but I'm a black belt now, y'know [laughs]?"

BROWN'S ALREADY

extraordinary skill-set has indeed levelled up on the new album. His ability to switch between flows and vocal registers has developed to such a degree that he can now sound like a different rapper – literally an entirely different person – from one track to the next, while his painstakingly constructed lyrics have never hit harder. There's always been an undercurrent of emotional turmoil beneath Danny's trademark goofiness, but it's never been more pronounced or affecting than on 'Atrocity Exhibition'.

As also recently deployed by the likes of Earl Sweatshirt, Ka and Future, such raw vulnerability is a relatively new trend within hip-hop, a genre traditionally concerned with projecting total invincibility. For Danny, however, it's all part of rap's natural evolution.

"People weren't being themselves for so long," he says. "You had rappers pretendin' to be gangstas and, y'know, they weren't really gangstas. People used to just go along with whatever the big trend was at the time, but with hip-hop being so vast now and there being so many outlets for it – thanks to the internet – it's easier for rappers to just be themselves, because the people who'll relate to their particular take on rap can find them now. And not everyone can relate to being a gangsta."

Does Danny feel fortunate to have broken through just as hip-hop was broadening its horizons and reaching out to new audiences? "Oh, definitely. I came through at a time when people were starting to be a little more open-minded about hip-hop. Look at how South By Southwest started incorporating hip-hop, when a few years ago it was wall-to-wall bands. Look at Drake: he's the biggest rapper in the world right now and the type of stuff he does... Well, it just wouldn't have worked back in the '90s, y'know?"

However, says Danny, while the internet has expanded hip-hop's borders, its ADHD nature has also made it increasingly rare for fans to properly immerse themselves in new releases. "When I was comin' up we only had, like, 15 rappers at any one time. You'd have maybe one album drop a month and you either liked it or you didn't, but at least you got to live with that music for a month until the next album. But now somethin' drops every three days, y'know? And so people don't really respect the music like they used to. People give music a coupla weeks, then it's on to the next. That's the one thing I don't like about hip-hop right now: how fast people think they can digest stuff. My music, you need to live with it. It takes a few listens to click with people."

The internet has also rendered hip-hop's old geographical divisions meaningless, which, reckons Danny, has led to widespread homogeny. "Now you get kids from Detroit sounding like they're from Atlanta. Everyone losin' their culture. I think hip-hop *should* be segregated a bit. When I was coming up Dungeon Family didn't look like Wu-Tang; Wu-Tang didn't look like Death Row...

"I'm not hatin' on it," he shrugs, "but that's what the internet did – merged everything together. Everybody look the same, rap the same, sound the same." Well... Not everybody.

From Björk to Joy Division

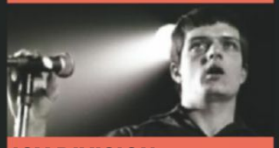
Danny Brown's musical mentors

RAEKWON / GHOSTFACE KILLAH

Danny Brown has always looked beyond hip-hop for inspiration. "I've been listening to a lot of early Björk, a lot of 'Only Built 4 Cuban Linx'," he says, referring to Raekwon and Ghostface's 1995 mafioso-rap classic.

TALKING HEADS

"Talking Heads were the biggest influence. [Their seminal 1984 concert film] 'Stop Making Sense' shaped the whole aesthetic of the album."



JOY DIVISION

Fans of Mancunian miserablism will have clocked the album's title is borrowed from a Joy Division song. "People are infatuated with car crashes," says Danny. "Something entertaining, but you also wanna look away from it. And as I got deeper into making this album, that's how it felt."

PHOTOS: TIMOTHY SACCENTI, GETTY IMAGES

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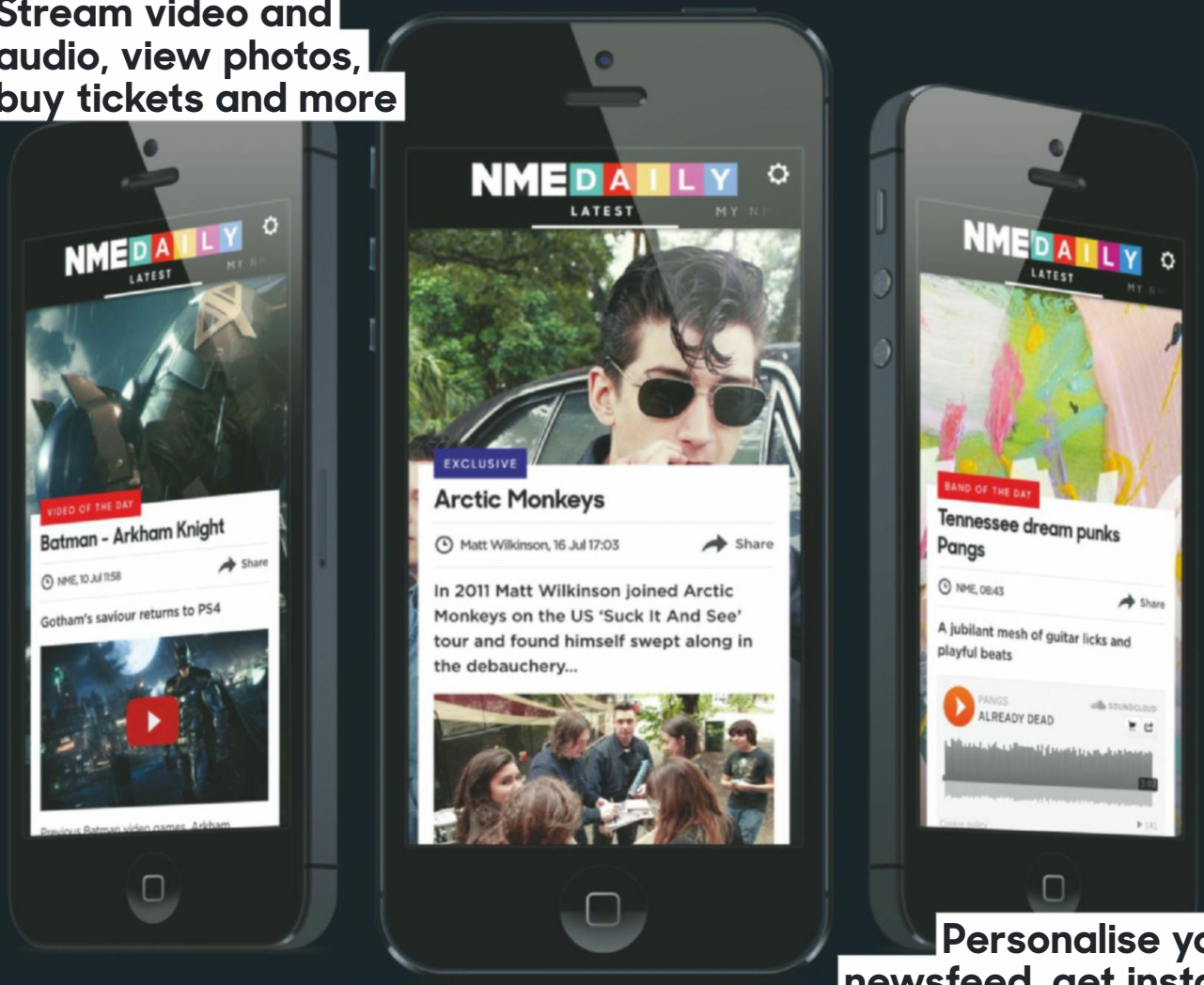

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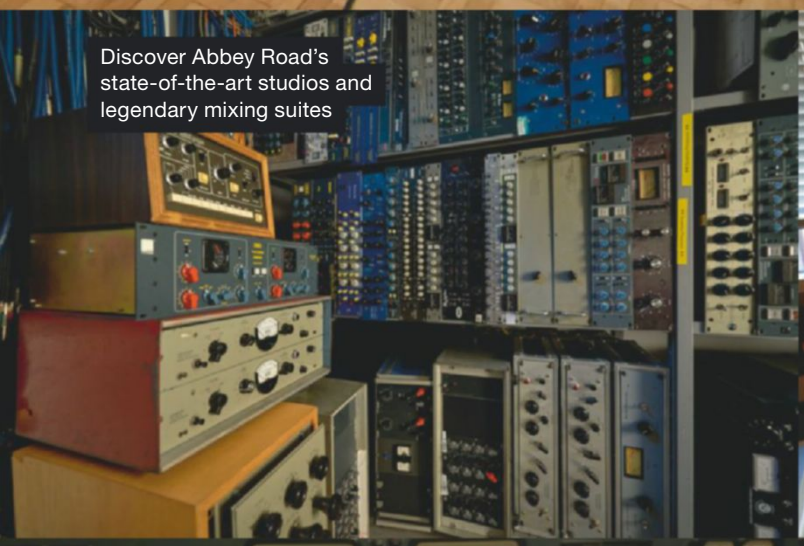
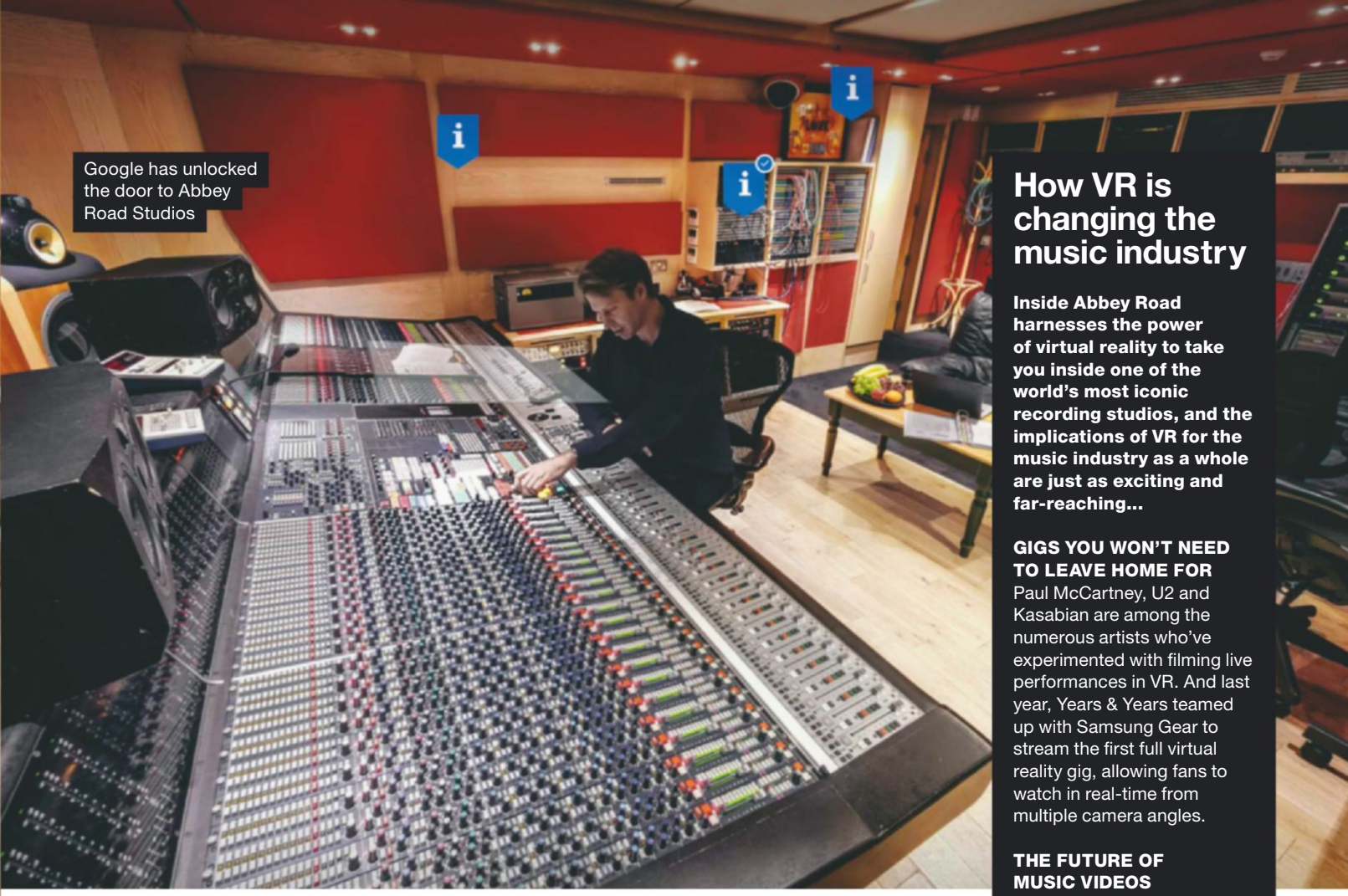
A magical virtual reality tour

The doors of legendary recording studio Abbey Road have largely remained closed to the public - until now. Thanks to Google's Inside Abbey Road app, you can now take a guided tour of the world's most famous studio in 360-degree virtual reality

“Abbey Road is like the TARDIS – people have no idea what goes on behind the door”

Discover Abbey Road’s state-of-the-art studios and legendary mixing suites





Google has unlocked the door to Abbey Road Studios

IT'S THE WORLD'S MOST iconic recording studio – a place as famous for the history that's been made there as the music that's come out of it. It's where Pink Floyd made their mid-70s masterpieces and spent months on end recording a legendarily vast archive of household objects. It's where Radiohead reinvented their sound with 'The Bends', where Adele recorded 'Skyfall' and where Oasis were temporarily banned from for hosting all-night benders during the making of 'Be Here Now'. Its list of former occupants – Kate Bush, Queen, Michael Jackson, U2, Lady Gaga, Stevie Wonder and Frank Ocean, to name but a few – reads like a who's who of musical greats and is growing all the time. Most famously, of course, it's where The Beatles made some of rock 'n' roll's great leaps forward, from 'Revolver' to 'Sgt. Pepper's Lonely Hearts Club Band' to their 1969 swansong, named after the studio that become part of their legend: Abbey Road.

The studio opened its doors in November 1931, with renowned composer Sir Edward Elgar being the first to record there. He led his ensemble through a rousing rendition of 'Land Of Hope And Glory' in the cavernous Studio One, which remains the world's largest purpose-built recording studio. At a time when many of his peers frowned upon the concept of recorded music, Elgar embraced its revolutionary potential and ever since Abbey Road has striven to remain at the cutting edge of the recording process.

"I think buildings become imbibed with what's inside them, and because Abbey Road has been home to so many great musicians, you can really sense it in the walls," says Giles Martin, son of Beatles producer George Martin, who now works out of the studio himself. "The first stereo recordings were developed at Abbey Road, and in my dad's day they were pushing the boundaries as far as possible with things like artificial double tracking. Just recently, when we were doing the reissue of The Beatles' 'Live At The Hollywood Bowl', I was working with a guy who's invented a de-mixing process using software programs that can recognise sounds. You can get blinded by technology, but if you have an idea of where you want to get to, Abbey Road has always had the boffins and technicians to help you achieve it."

That's as true today as it was when The Beatles were experimenting with tape loops on 'Tomorrow Never Knows', or Pink Floyd were pushing the sonic envelope with state-of-the-art 16-track mixing desks on 'The Dark Side Of The Moon'. Abbey Road has always been a place of innovation and experimentation, which is why Frank Ocean decided to record his groundbreaking new album 'Blond' there. And now that long tradition continues in the shape of a collaborative partnership with another world-renowned tech innovator, Google, to create a one-of-a-kind interactive virtual reality experience.

For decades, Abbey Road has been a mecca for music obsessives from every corner of the globe. Yet despite attracting close to 500,000 visitors a year, Abbey Road has always been closed to the public. That changed in 2015, when Google unlocked the studio's doors with Inside Abbey Road. Using street-view technology, fans have been given an experience like never before. With a mere click

How VR is changing the music industry

Inside Abbey Road harnesses the power of virtual reality to take you inside one of the world's most iconic recording studios, and the implications of VR for the music industry as a whole are just as exciting and far-reaching...

GIGS YOU WON'T NEED TO LEAVE HOME FOR

Paul McCartney, U2 and Kasabian are among the numerous artists who've experimented with filming live performances in VR. And last year, Years & Years teamed up with Samsung Gear to stream the first full virtual reality gig, allowing fans to watch in real-time from multiple camera angles.

THE FUTURE OF MUSIC VIDEOS

Interactive VR music videos are surging in popularity thanks to artists like Muse, Foals and The Weeknd. And it's no surprise that Björk continues to be at the bleeding edge of it. After embracing VR on the Andrew Thomas Huang-directed video for 'Stonemilker', she recently premiered Björk Digital, an experimental VR exhibition of short films inspired by her 'Vulnicura' LP. The exhibition arrived at London's Somerset House in September.

LISTEN TO MUSIC IN THREE-DIMENSIONAL SOUND

While you might think of VR as primarily a visual platform, it holds tantalising possibilities for three-dimensional sound too. Google is getting in on the action with its recent acquisition of Thrive Audio, a Dublin-based team of engineers specialising in spatial audio technology, allowing you to hear sound from multiple directions, just as you would in real life.

of a mouse or tap of a mobile screen, you are invited to explore the world-famous studios. The newly updated version goes further still to create a stunning, 360-degree interactive tour with guides including Giles Martin and Lauren Laverne bringing you closer than ever to the history behind Abbey Road. It's an experience so tactile and immersive, you'll want to reach out and fiddle with the mixing desk – and all you'll need is a smartphone and a Google Cardboard headset to do it.

"The decision to work with Google was all about embracing this new technology," explains Martin, "but it's also an opportunity to let people see what actually happens there. Abbey Road is a bit like the TARDIS – most people have no idea what goes on behind the front door. It's a working studio so you can't show people around, but so many fans make the pilgrimage and it's always seemed a bit unfair that they can't have a look inside. Modern technology now allows you to step through that doorway into a three-dimensional world – and in a funny way, that's very Abbey Road."

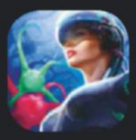
Google Cardboard takes you further inside Abbey Road Studios than ever before

The result is an experience that will delight and inspire in equal measure, pulling back the curtain on an 85-year-old musical institution. Thanks to Inside Abbey Road, you can now stand in the same room where The Beatles broadcasted the debut performance of 'All You Need Is Love' to a global television audience of 400 million people, or sit in on a session with the London Symphony Orchestra as they recorded the theme for 'Final Fantasy VII'. You can descend the control room stairs to Studio Two, pop music's holiest of holies, made famous by The Beatles and Pink Floyd, and more recently home to the likes of Coldplay, Kanye West and Take That. You can even explore the mirrored drum room and vocal booth of Studio Three, where the likes of Amy Winehouse and Florence Welch have recorded. After the tour is finished you're free to discover Abbey Road's secrets for yourself, from its world-famous collection of vintage microphones to the sonic wizardry of the mixing suite.

In fact, pretty much the only thing you won't see is the rooftop where John Lennon had one of his earliest LSD experiences – though in eye-popping 360-degree VR, that might just be for the best... NME

Three other VR apps you must try

WITHIN
Within – formerly known as VRSE – is a must-have for any VR newcomer. It's a regularly updated content hub where you can view stunning 360-degree short films and documentaries that will take you everywhere from Vodou ceremonies in Haiti to the seascapes of Indonesia to the studios of *Saturday Night Live*.



INMIND
Video games and virtual reality are natural bedfellows, but even if you can't tell one end of a joypad from the other, there are plenty of simple, intuitive VR games to get you started. InMind has you journeying through the neural pathways of a human brain, tilting your head to identify and neutralise rogue neurons. It's easy to pick up, but tough to put down – and the visuals are impressively trippy.

CARDBOARD CAMERA
VR has the power to transport you to all sorts of strange environments, but Cardboard Camera allows you to photograph the world around you by turning your smartphone into an easy-to-use panoramic VR camera. Holiday snaps will never be the same again...

The crossing made legendary by The Beatles

RADAR

MUSIC, FILM, TV & MORE – THIS WEEK'S ESSENTIAL NEW RELEASES

Best NEW tracks

And when to drop them

WILEY

BEST FOR BEING TRUE TO YOURSELF

WILEY

Can't Go Wrong

"*Could've been a roadman/Could've been a nerd,*" shouts grime godfather Wiley on this anthem to self-expression and speaking from the heart.

BEST FOR STRUTTING

BLACK HONEY

Hello Today

Easy, breezy cool oozes out of this swaggering retro-flavoured single from Brighton indie kids Black Honey.

BEST FOR THE BIG LEAGUE

DANNY BROWN

Really Doe

Bringing in some major league guests in the shape of Kendrick Lamar, Ab-Soul and Earl Sweatshirt, the Detroit MC makes a serious shot for superstardom.

BEST FOR FEELING ROWDY

THE AMAZONS

In My Mind

The Reading quartet have put out their most confident and swaggering effort yet. It's a deliciously heavy signpost for where the group can go from here.

BEST FOR BEING P**SED OFF

YAK

Heavens Above

Noisy b**tards Yak let out their fury on this full force rocker that brings to mind Drenge and The White Stripes. Ace.

KASABIAN

BEST FOR SCORING

KASABIAN

Comeback Kid

Serge and Tom are back with a belter. 'Comeback Kid' is their first new song in two years and features on the soundtrack to video game *FIFA 17*.

BEST FOR DANCE PARTIES

BLOC PARTY

Stunt Queen

This indie rock band do what they do best – provide a solid tune for kicking out the jams on the dancefloor.

BEST FOR WEIRDING OUT

ISLET

Cathays Terrors

Welsh psych wonders Islet crank up the quirkiness on this swirling, swooning and generally well lush single.

ISLET

BEST FOR EMBRACING THE FUTILITY OF LIFE

LEONARD COHEN

You Want It Darker

He's just turned 82, but the Canadian crooner is more vital than ever on this lugubrious ballad. Proof positive there is no one greater than the divine Mr Cohen.

BEST FOR CHIRPSING

THE WEEKND

Starboy

Collaborating with everyone's fave robots Daft Punk, The Weeknd returns with some typically smooth grooves, perfect for late-night seduction.

For more new music, go to NME.com

YAK

PHOTOS: ED MILES

ALBUM OF THE WEEK

The beastly boys

This unruly second album delivers a sucker punch to anyone who had the Kent duo down as a novelty act

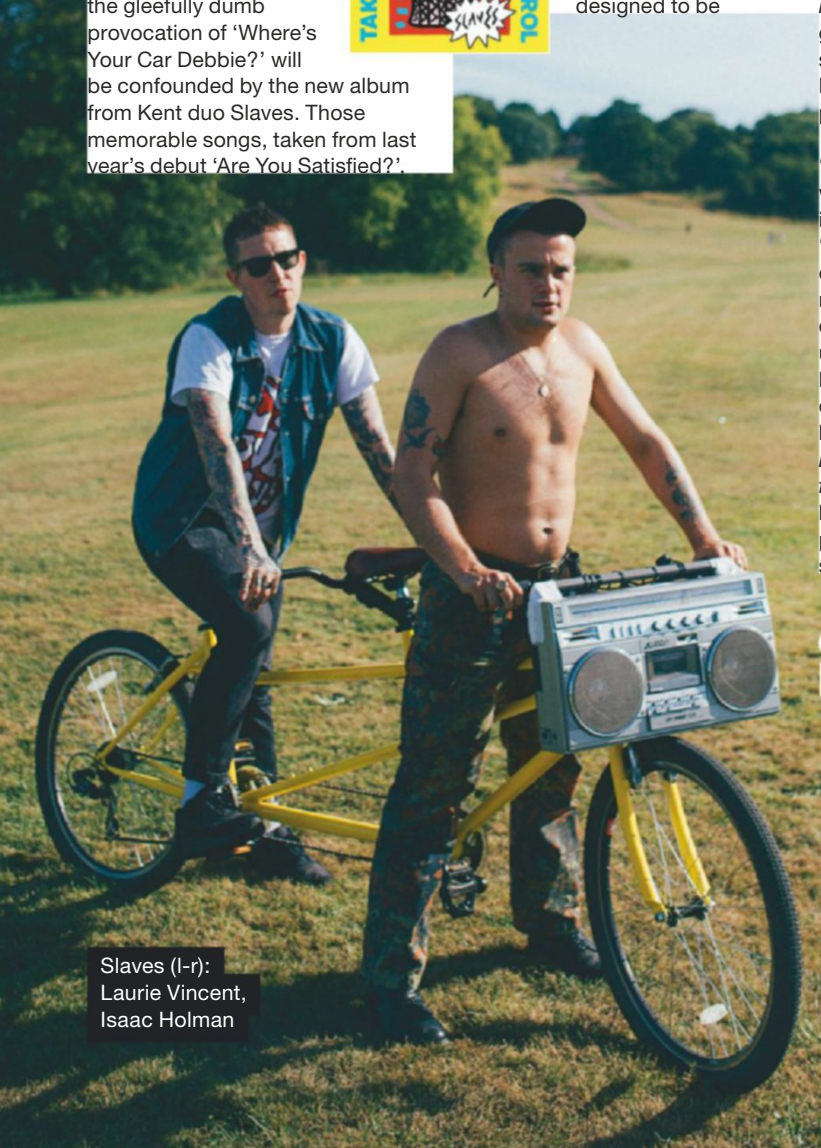
SLAVES
Take Control
★★★★☆
REBELLION SNOT CHAOS

ANYONE EXPECTING the sneering swagger of 'Cheer Up London' or the gleefully dumb provocation of 'Where's Your Car Debbie?' will be confounded by the new album from Kent duo Slaves. Those memorable songs, taken from last year's debut 'Are You Satisfied?', combined hard-boiled punk with the sugar-coated sweetness of pop. 'Take Control', the swift follow-up, is a more mixed bag, albeit one that sloshes with the bile and venom that made us love Isaac Holman and Laurie Vincent in the first place.

It was produced by Michael 'Mike D' Diamond of the Beastie Boys, though sounds like it's held together with snot and sawdust, lending the record a sense of spontaneity that runs through all 16 tracks. Lead single 'Spit It Out' could have been included on the band's debut, all full-bodied production and a chaotic, lurching chorus designed to be chanted at live shows. But most of the album resides in much murkier depths: see the scrappy, DIY scuzz of 'F**k The Hi-Hat' (44 seconds long, and hooked around drummer and vocalist Isaac screaming the title) and the disenfranchised howl of 'Take Control'.

Even in the absence of the first album's lightness of touch, there's a lot of fun to be had here. The record pulsates with the same themes of rebellion and self-actualisation while, for example, closing track 'Same Again' is a thrilling, impassioned protest against the lure of the nine-to-five and the local boozer: "*Same again / Week in, week out / I'll get the next one / I'll get the next one*". And the gristle and grind of 'Hypnotised' should certainly dispel any lingering doubts about Slaves' punk credentials.

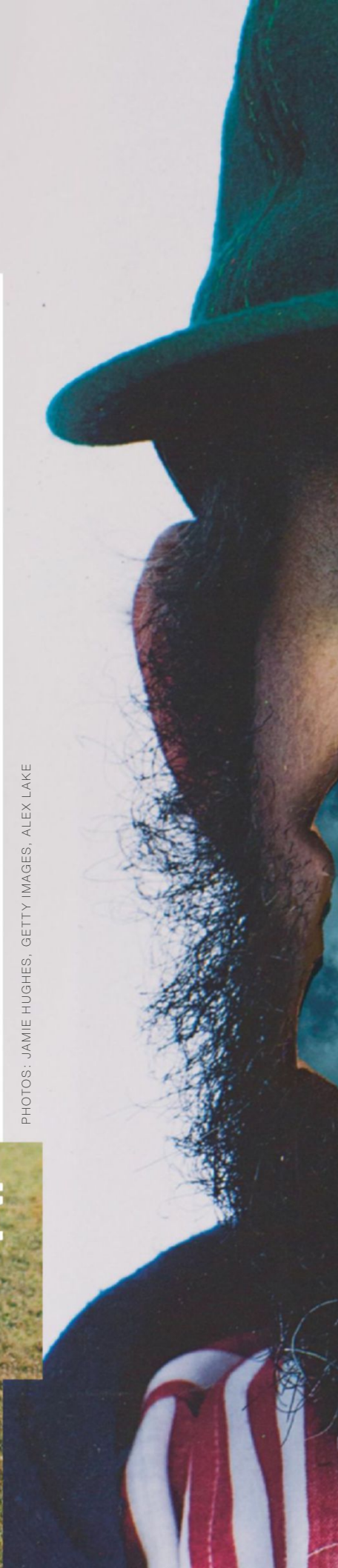
There is some filler, however. 'Consume Or Be Consumed', which features Mike D rapping, is underwritten and slight. 'STD's/PHD's' is a dirge-like mix of lumbering synth and drum machine. Still, Laurie and Isaac deserve props for such an uncompromising album. They're both massive Mike D fans, yet on 'People That You Meet' Isaac heckles: "*He used to be a Beastie Boy / But now he works for me*". Talk about killing your heroes. That line, like Slaves, proves punk is alive, kicking and spitting. **Jordan Bassett**



Slaves (l-r): Laurie Vincent, Isaac Holman

STRANGE BUT TRUE

Isaac has a transparent plastic washbag, covered in photos of dogs, that he bought for 20p at a car boot sale.



PHOTOS: JAMIE HUGHES, GETTY IMAGES, ALEX LAKE

Stranger things

Justin Vernon's third Bon Iver album is a weird and wonderful thing

BON IVER
22, A Million
★★★★☆
EMOTION JAZZY WEIRD

BON IVER MAIN MAN

Justin Vernon isn't a big fan of convention. He announced '22, A Million', his third album, by playing the whole thing live at his own festival in his home town of Eau Claire, Wisconsin. Then, as each track was played, every oddball song name was sent to the audience via an app, with Vernon playing fast and loose with grammar and typography, rendering most of the titles maddeningly unpronounceable.

And it's not just the names ('10 d E A T h b R E a s T ⊠ ⊠', '____45_____' and '00000 Million', for example) that make '22, A Million' your English teacher's worst nightmare and Vernon's most wilfully experimental release yet. This is a febrile folktronica album that confounds and astounds in equal measure, melting your heart one minute and agitating your eardrums the next, but always baffling and beautiful.

Leaning heavily on twisted, vocoder-filtered vocals, it's a world away from 2007's handcrafted, shed-hewn 'For Emma, Forever Ago' debut. It seems hanging out with the boundary-nudging Kanye West has had a lasting impact. The plaintive '715 – CR∑∑KS' is wobbly, underwater-sounding a cappella that finds beauty in the ebbing and flowing of Vernon's voice, while the crashing soundscapes of '666 ɪ' sound like something found in a dusty, spider-ridden corner of Kanye's hard drive.

Yet alongside stuttering glitches, warps and the distortion that peppers every track, occasionally making you think your iPod is on the blink, is a stunning gospel influence. '21 M◊◊N WATER' is what we imagine church music from a thousand years in the future to sound like, all trilling flutes and dreamy sound clashes sprinkled with sonic angel dust, while '00000 Million' is another space age hymnal. It's all a bit mad, but utterly entrancing.

'8 (circle)' might strip Vernon's voice back to something much more human, as beneath him rising chords make the whole thing resemble a wonky version of an inspirational '80s power ballad, but it's the otherworldliness of '22, A Million' that makes it soar.

Leonie Cooper

FOR FANS OF

KANYE WEST

THOM YORKE

Friends united

Two kings of the indie dancefloor unite for a warm, timeless take on 20th century pop and rock

HAMILTON LEITHAUSER + ROSTAM

I Had A Dream That You Were Mine

★★★★☆

TENDERNESS | DOO-WOP | CREATIVITY

NOW HERE ARE TWO people who know how to fill a sticky indie disco dancefloor.

On one side there's Hamilton Leithauser, frontman with New York group The Walkmen (on 'indefinite hiatus' since November 2013), and the band responsible for mid-noughties cult classic 'The Rat'.

On the other, Rostam Batmanglij; multi-instrumentalist, songwriter and sonic architect for Brooklyn's Vampire Weekend, until he departed at the beginning of this year to concentrate on his own stuff, namely brainy pop singles and production for the likes of Charli XCX, Santigold and Frank Ocean.

This, their debut album, is an authentic union. The pair formed a friendship after their bands appeared on the same bill in 2008. In the gaps between tours they'd write together, often in Rostam's teenage bedroom at his family home in Washington DC, where his father would call up the stairs asking about the noise (affectionately, both their dads appear in the video for lead single 'A 1000 Times').

And while there are flecks of both their previous bands here, it's much more than just a straightforward hybrid. Rostam's ambition was to take Hamilton's distinctive, raw voice and set it in entirely new scenery. You may have heard the swoony, rueful, piano-led 'A 1000 Times'. If you haven't – and if there's any justice in the world – you'll probably hear it played at the end of the next wedding you attend. It's sad but forceful, and has all the trappings of a timeless classic. 'Sick As A Dog' is a shuffling, mournful, tender glam-rock song that often just pairs Hamilton's croon with roomy drums with thrilling simplicity. The elegant Spanish folk of 'In A Black Out' and steel-guitar-driven 'Peaceful Morning', too, place Hamilton's rustic voice squarely at the centre. Meanwhile, 'Rough Going (I Won't Let Up)' is the closest we come to a Vampire Weekend song, with piano-bar riff, doo-wop harmonies and finger clicks.

It may tail off towards the close, but genuine warmth emanates throughout. A partnership that's charged with ideas, this feels like a collaboration that's only just getting going. **Greg Cochrane**

FOR FANS OF

LIKE THIS? TRY THIS!

MENOMENA
Friend And Foe (2007)
The third album from the Portland band is an experimental pop wonder. Brent Knopf from the group is the other half of EL VY with The National's Matt Berninger.

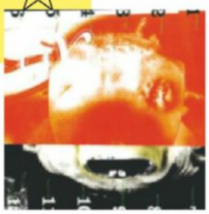
(L-r:) The Walkmen's Hamilton Leithauser, Vampire Weekend's Rostam Batmanglij

Pixies (l-r): Paz Lenchantin, David Lovering, Joey Santiago, Black Francis

Rolling back the years

Delving into the murk and noise of their past, the Boston veterans' second post-reunion album is a superlative indie rock collection

PIXIES
Head Carrier
★★★★☆
ROCK PRIMAL MANIA



AND DEEPER WE DIG INTO the dirt. Don't believe the anti-hype; despite the lack of Kim Deal, Pixies' 2014 comeback 'Indie Cindy' was a worthy successor to their superlative first era, with its tales of witches, sea monsters, android queens and alien lovers. If that record seemed plucked, musically, from intergalactic radio signals beamed between 1990's 'Bossanova' and 1991's 'Trompe Le Monde', their second reunion album 'Head Carrier' treads further back, into the consecrated murk that was 'Doolittle' and 'Surfer Rosa'.

Abandon hope all ye who enter here hoping that Black Francis, at 51, might recapture the sexual frenzy and devil-pact menace of those cult-inducing records, or that new producer Tom Dalgety (Royal Blood, Band Of Skulls) will emulate Gil Norton's rusted torture chamber aesthetic. But in a cleaner, more mature, concerned-about-its-blood-pressure manner, 'Head Carrier' revisits Pixies' prime, primal age, melodically pumped and squaring up confidently to its admittedly formidable forebears.

There are obvious lifts: 'All I Think About Now' is essentially new bassist Paz Lenchantin's chance at her very own 'Where Is My Mind?' right down to the manic pixie "*ooh-oooh*"s, while 'Um Chagga Lagga' is a classic desert punk rant so indebted to 'Isla De Encanta' and 'Oh My Golly!' that the EU may well sue it for not including the required number of verses in Spanish. Otherwise, 'Head Carrier' applies the surf-pop sunscreen of Frank Black's early solo albums to the simian back hair of early Pixies. So if the album's two 'Here Comes Your Man's – 'Classic Masher' and 'Might As Well Be Gone' – verge on Weezer, or the Beelzebub tribute 'Baal's Back' sees Francis sounding more like AC/DC's Bon Scott than The Dark Eater Of Souls Himself, it's merely an age-appropriate re-imagining of their early fire and brimstone brilliance. Add in sublime off-kilter grunge pop like 'Oona' and the title track and, casting aside the boulder of history, you'll struggle to find a better collection of indie rock songs this year. The reunion of the century keeps on kicking.

Mark Beaumont

PHOTOS: GETTY IMAGES, JOSH GOLEMAN

Noel and Liam share a tender moment

Rock and roll stars

This new film about Oasis's glory years is rousing, heart-rending and really fking funny**

SUPERSONIC
15 *Noel Gallagher, Liam Gallagher*
★★★★★
ROCK BROTHERS ERA-DEFINING

"IF WE WERE FISHMONGERS we still would've slapped each other with a bit of trout every now and again," explains Liam Gallagher towards the end of *Supersonic*. A spectacularly lairy new documentary, it's a vivid look at the glory days of Britpop's finest but also gently picks apart the torrid relationship at the heart of the band – that of lovers, fighters and brothers Noel and Liam.

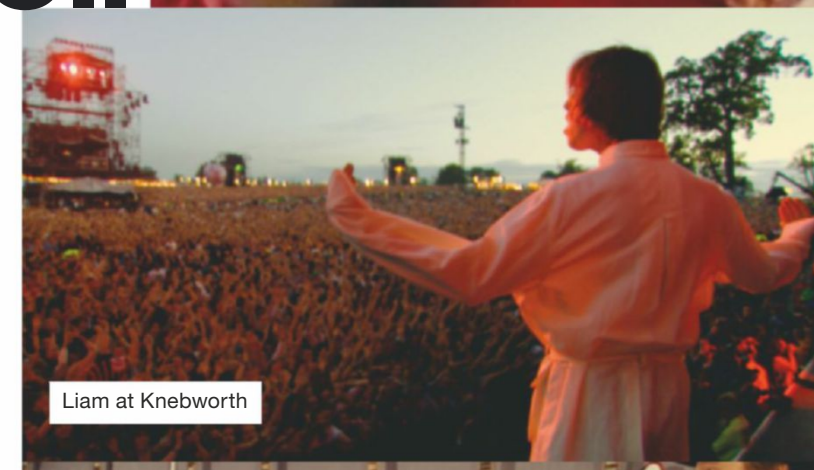
"Noel has a lot of buttons, Liam has a lot of fingers; it's that simple," sums up Christine Mary Biller, from the band's management company, at one point.

The film, directed by Mat Whitecross (Ian Dury biopic *Sex & Drugs & Rock & Roll*), starts where it ends, at Oasis's landmark 1996 Knebworth gigs. With two career-defining albums under their belt (1994's 'Definitely Maybe' and 1995's 'What's The Story Morning Glory'), they were the biggest band in Britain, achieving the feat in a mere three years, after Creation Records boss Alan McGee signed them on the spot at a gig in Glasgow.

Footage of the band striding onto the Knebworth stage before kicking giant footballs into the adoring crowd makes for thrilling viewing. And the next two hours continue to impress, not just musically, but thanks to the hilarious Gallagher brothers, who are on voiceover duty throughout, layering their modern day reflections over archive clips and behind-the-scenes gold.

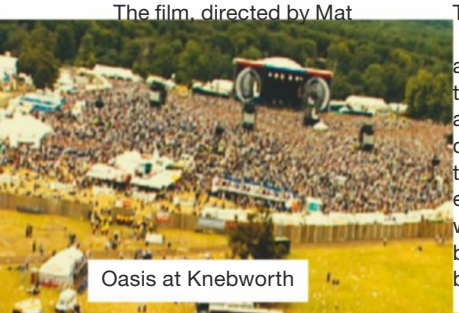
The snaps of a grinning teenage skinhead Liam and Noel looking like a middle-aged auntie in a cardie are brilliantly funny, as is the recalling of a week in LA boshing "ninja speed", AKA crystal meth. But footage of the band's early rehearsals – sauntering through a hairs-on-the-back-of-your-neck good 'All Around The World' – and their infamous King Tut's gig are incendiary.

The film hinges on the brothers' arrogance: "You start a band with the intention of trying to get a telly and a fit bird," drawls Noel, but they couldn't have acted like that without the sheer talent that seeps out of every shot of *Supersonic*. If you weren't craving an Oasis reunion before, then this will have you begging for it. **Leonie Cooper**



Liam at Knebworth

A 1994 Gallagher interview



Oasis at Knebworth

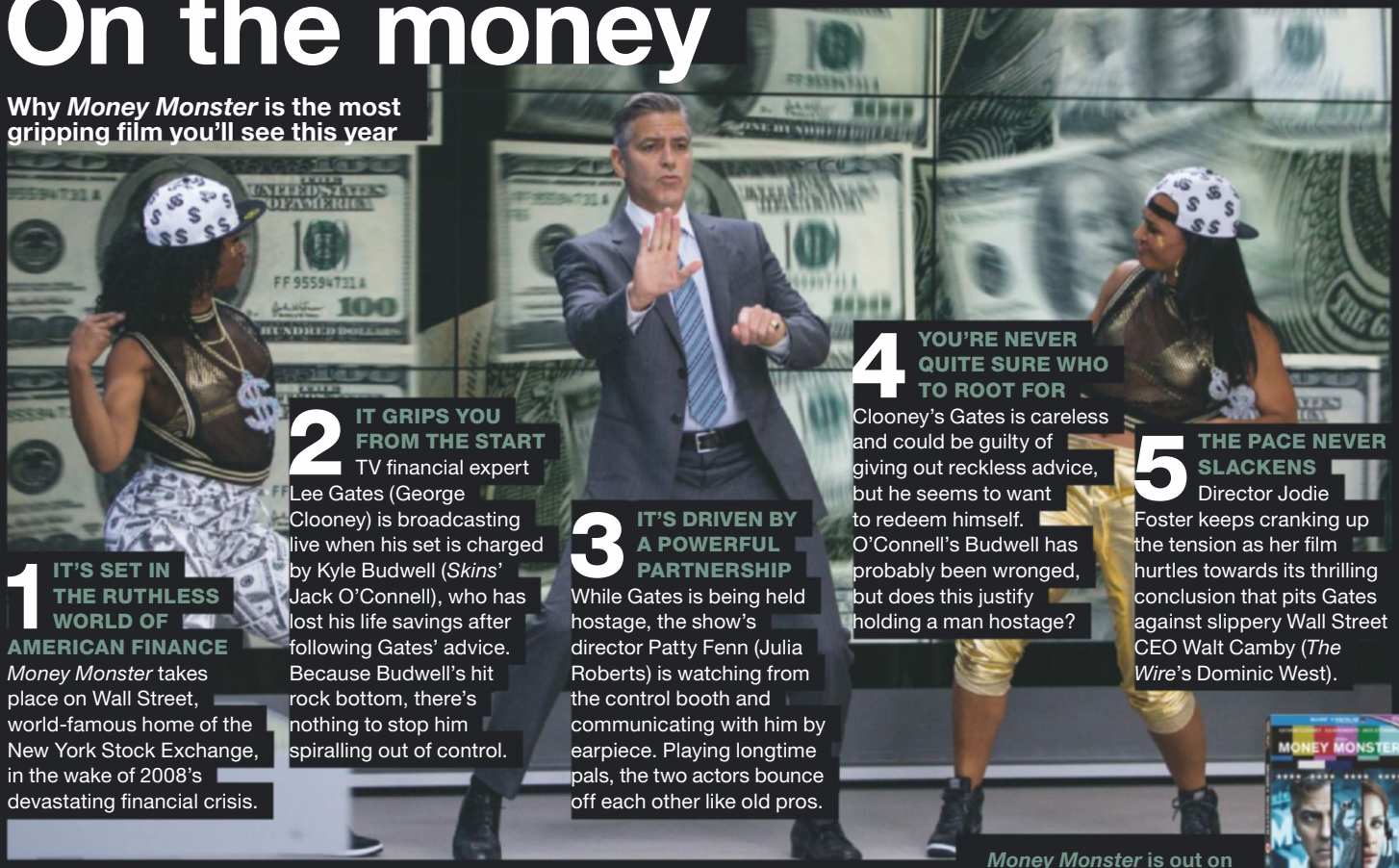
Liam, being amazing

PHOTOS: REX

FOR FANS OF

On the money

Why *Money Monster* is the most gripping film you'll see this year



1 IT'S SET IN THE RUTHLESS WORLD OF AMERICAN FINANCE
Money Monster takes place on Wall Street, world-famous home of the New York Stock Exchange, in the wake of 2008's devastating financial crisis.

2 IT GRIPS YOU FROM THE START
TV financial expert Lee Gates (George Clooney) is broadcasting live when his set is charged by Kyle Budwell (*Skins*' Jack O'Connell), who has lost his life savings after following Gates' advice. Because Budwell's hit rock bottom, there's nothing to stop him spiralling out of control.

3 IT'S DRIVEN BY A POWERFUL PARTNERSHIP
While Gates is being held hostage, the show's director Patty Fenn (Julia Roberts) is watching from the control booth and communicating with him by earpiece. Playing longtime pals, the two actors bounce off each other like old pros.

4 YOU'RE NEVER QUITE SURE WHO TO ROOT FOR
Clooney's Gates is careless and could be guilty of giving out reckless advice, but he seems to want to redeem himself. O'Connell's Budwell has probably been wronged, but does this justify holding a man hostage?

5 THE PACE NEVER SLACKENS
Director Jodie Foster keeps cranking up the tension as her film hurtles towards its thrilling conclusion that pits Gates against slippery Wall Street CEO Walt Camby (*The Wire*'s Dominic West).

***Money Monster* is out on Blu-ray and DVD on Oct 3**

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Doctor Pop

BBC 6Music broadcaster Marc Riley is a frequent visitor and honorary doctor at the University of Salford. He tells us what makes Salford so great

You were awarded a Doctor of Arts degree from the University of Salford in July. Have you started insisting people address you properly?
"Ha! Not yet. I think the legendary poet John Cooper Clarke (who was awarded the same honour) has found a good way of using the title. He doesn't use it sparingly or when it might be advantageous to him. He seemingly uses it *all the time*."

Ever regret not going to university first time around, or was being in legendary post-punk band The Fall an education in itself?
"It was, actually. I left further education to join The Fall at the age of 16 and was kicked out aged 21. Went in a boy – came out a man."

You do masterclasses for media students at Salford – tell us a bit about them.
"We're about to begin a system whereby radio students can sit in on my 6Music programme – that will be the biggest help I can offer them. There's no code or combination that can be taught to create a good – or a bad – broadcaster, but you can encourage the elements that help. Things like following your heart and sticking to your guns."

Manchester and Salford's music scene is legendary. Is it still as vibrant as ever?
"It is. Lots of great bands coming through. I particularly love the 'über ground' scene that's bubbling away – Kiran Leonard, Irma Vep, DUDS, bands who aren't courting the charts or record companies. And I reckon Cabbage are the natural heirs to the Happy Mondays' wonky crown."

You broadcast from Salford's massive MediaCityUK complex – what's the best thing about it?
"It's got a real buzz to it – much better than the old BBC North building, which was falling down. With Granada TV and the university pumping life into the place, you feel like there's some optimism to be had in these politically grim times."

And finally, what are Salford's best-kept secrets for new students?
"You can go swimming in the docks – that's a great place to start. But really, you're in a place steeped in culture and there are lots of exciting things to do. I remember when Salford and Manchester's universities exploded in popularity around the Madchester years and it has the same feeling now – multicultural and vibrant. My best advice, though, would be not to take Man United as your 'second team' – you'll be on a hiding to nothing!"

Come along to the Open Days and check out the University of Salford with its vibrant campus, state-of-the-art facilities and hands-on courses. Sign up online at salford.ac.uk/future

University of Salford MANCHESTER

PHOTO: BBC/DEAN CHALKLEY

"It's a love letter to everyone I've loved"

Pixie Geldof

The daughter of Bob and sister of Peaches tackles love and loss on stunning debut album 'I'm Yours'

SHE DIDN'T KNOW IT AT THE time, but when Pixie Geldof was writing Hole and Libertines-inspired tunes under the pseudonym Violet, she was laying the foundations for the debut album she would release six years later. And 'I'm Yours' would have been out sooner except, says the 26-year-old now, "I just forgot about it."

It wasn't until her sister Peaches died from a heroin overdose in May 2014, aged 25, that she realised she *had* to finish it. "I felt very disconnected from a lot of things," she says. "I needed to work and be busy with something I loved, and know there was something solid in my life. I had to pull myself back into that mindset of 'this is what you do, this is who you are, this is what you'll finish and once that's done, we'll go again'. It was important to try to draw a line under the last few years. I don't know if I can draw a line under a lot of things, but under… y'know. I had to go hard every day for a long time."

Interestingly – partly because much of 'I'm Yours' was written a while ago, partly because it's how Pixie wanted it – 'I'm Yours' isn't full of songs about Peaches. Only 'Twin Thing' ("*Wish I'd known you like my own skin, so I could feel the hurt you were in / Wish we had that twin thing*") addresses her directly. "The lyrics are a reference to how they say twins can feel each other. We were very close. When I wrote it I didn't realise what was going on for at least the first verse. I remember being surprised."

Writing it was "very precious, and it was important to be accurate and to do it justice. It was difficult". Even harder was revisiting it during recording sessions in LA at the end of 2015, where she worked with producer Tony Hoffer (Beck, The Kooks) and a bunch of session musicians to put together the songs she'd written. "Going back to it was tough. Having to sing it again, and bring my brain back to it, was harder than I anticipated."

Away from 'Twin Thing', 'I'm Yours' is an intimate and personal blend of country (a genre she got into via her parents, musician-cum-activist Bob Geldof and TV presenter Paula Yates) and dream-pop, which includes the string-led ballad 'Wild Things Grow' from those Violet writing sessions six years ago. It's "a love letter to everyone I've loved, or has told me a story about themselves, or needed me," says Pixie. And her ambitions for it are modest: "I don't care how many people hear or love it. I just hope there's one person who gets it."

Tom Smith

PHOTOS: KATE BELLM, NEIL KRUG

Details

BASED: London

WHAT TO BUY: 'I'm Yours' is available to pre-order now and is out in November.

FACT: Producer Linda Perry (Christina Aguilera's 'Beautiful') was recruited for songwriting sessions, but their collaboration was dropped from the final tracklist.

LIVE: Oct 5 Scotch of St James, London **Oct 20** Old Blue Last, London

For more on Pixie Geldof, go to NME.com

Best track

Sweet Thing

A slinking country riff and Pixie's serene vocals propel the track towards a wondrous orchestral climax.

FOR FANS OF

live

THE MOST IMPORTANT GIGS THIS WEEK

BLACK HONEY

Sun 2 The Deaf Institute, Manchester
Mon 3 The Louisiana, Bristol
Wed 5 The Lexington, London
Thu 6 Patterns, Brighton

WHO: Ace Brighton indie four-piece who have a touring mascot called Jerry The Flamingo.
WHY: For the crowdsurfing action.
WHO'S SUPPORTING: Dream Wife.
TICKETS: £7.70 from ents24.com

THE KILLS

Fri 30 O2 ABC, Glasgow
Sat 1 LMUSU, Leeds
Sun 2 Rock City, Nottingham
Tue 4 O2 Academy, Oxford
Wed 5 Anson Rooms, Bristol
Thu 6 O2 Institute, Birmingham

WHO: Transatlantic rockers who released their fifth album 'Ash & Ice' earlier this year.
WHY: Frontwoman Alison Mosshart is Jack White's mate and she's very cool.
WHO'S SUPPORTING: No details yet.
TICKETS: £20 from NME.com/tickets

JAMIE T

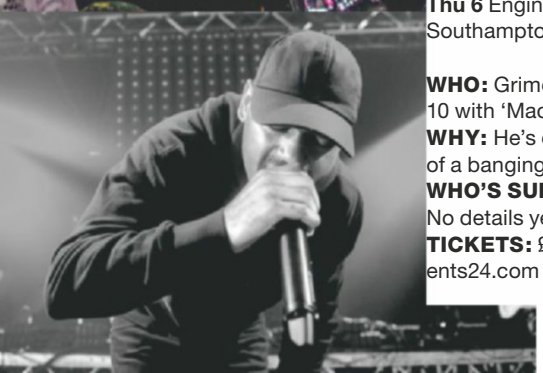
Sat 1 O2 Academy, Birmingham
Sun 2 University SU, Cardiff
Mon 3 Guildhall, Portsmouth
Wed 5 De Montfort Hall, Leicester
Thu 6 Cliffs Pavilion, Southend-on-Sea

WHO: Wimbledon's lyrical wizard, whose fourth album 'Trick' came out in September.
WHY: 'Trick' is full of tunes.
WHO'S SUPPORTING: No details yet.
TICKETS: £27.50-£28.50 from ents24.com

KANO

Wed 5 Lemon Grove, Exeter
Thu 6 Engine Rooms, Southampton

WHO: Grime MC who went Top 10 with 'Made In The Manor'.
WHY: He's coming off the back of a banging festival season.
WHO'S SUPPORTING: No details yet.
TICKETS: £16.50 from ents24.com



MYKKI BLANCO

Tue 4 Patterns, Brighton
Wed 5 XOYO, London
Thu 6 Exchange, Bristol

WHO: Gender-fluid rapper from Orange County, California.
WHY: Recent album 'Mykki' proves Blanco remains a force to be reckoned with.
WHO'S SUPPORTING:
TICKETS: £9-£14 from NME.com/tickets

For tour news and live reviews go to NME.com

MITSKI

Sat 1 The Green Door Store, Brighton
Sun 2 Brudenell Social Club, Leeds
Tue 4 Stereo, Glasgow
Wed 5 The Deaf Institute, Manchester
Thu 6 The Dome, London

WHO: US guitarist fresh from her fourth album 'Puberty 2'.
WHY: That album's lead single 'Your Best American Girl' will be a triumphant moment.
WHO'S SUPPORTING:
No details yet.
TICKETS: £8.80-£9.90 from ents24.com

BLOSSOMS

Fri 30 Academy, Manchester
Sat 1 The ABC, Glasgow
Mon 3 Riverside, Newcastle
Tue 4 Leadmill, Sheffield
Wed 5 LMUSU, Leeds

WHO: Chart-topping Stockport five-piece.
WHY: They're indie's men of the moment.
WHO'S SUPPORTING:
Declan McKenna and Cabbage.
TICKETS: Sold out, but available on secondary ticketing sites from £35

WILD BEASTS

Sat 1 University Union, Sheffield
Tue 4 & Wed 5 The Roundhouse, London

WHO: Raunchy Kendal four-piece behind the brilliant August album 'Boy King'.
WHY: Their lyrics undermine gender stereotypes and their synths are on lock.
WHO'S SUPPORTING:
No details yet.
TICKETS: £16-£21 from NME.com/tickets

LOYLE CARNER

Fri 30 O2 Academy, Newcastle
Sat 1 The Plug, Sheffield
Sun 2 O2 Institute, Birmingham
Tue 4 Arts Centre, Norwich
Wed 5 KOKO, London
Thu 6 Concorde 2, Brighton

WHO: Rising grime MC from south London.
WHY: For his incredible bars.
WHO'S SUPPORTING:
No details yet.
TICKETS: £12 from NME.com/tickets

PHOTOS: ANDY HUGHES, GETTY, LAURA PALMER

ADY SULEIMAN
Tue 4 King Tut's, Glasgow
Wed 5 O2 Academy, Newcastle
Thu 6 Brudenell Social Club, Leeds

AKALA
Mon 3 Arts Club, Liverpool
Tue 4 Academy, Manchester
Wed 6 The Parish, Huddersfield

ALL SAINTS
Thu 6 O2 Academy, Newcastle

ALL TVVINS
Mon 3 King Tut's, Glasgow
Tue 4 Electric Circus, Edinburgh
Wed 5 Jumpin' Jack's, Newcastle

AURORA
Mon 3 The Art School, Glasgow
Tue 4 O2 Ritz, Manchester
Thu 6 University Student Union, Newcastle

BRONCHO
Fri 30 Sunflower Lounge, Birmingham
Sat 1 Soup Kitchen, Manchester
Mon 3 Broadcast, Glasgow
Tue 4 The Magnet, Liverpool
Wed 5 Brudenell Social Club, Leeds
Thu 6 The Lexington, London

CATHOLIC ACTION
Fri 30 Buskers, Dundee
Sat 1 The Mash House, Edinburgh

READER'S PICK

JAMES
34, Maida Vale
@myhouseofjames

BETH ORTON
Sat 1 O2 Academy, Oxford
Sun 2 Saint Luke's, Glasgow
Mon 3 LMUSU, Leeds
Tue 4 Cathedral, Manchester
Thu 6 O2 Forum, London

"I'll be interested to see how her new full-electronic album translates on stage."

CHANCE THE RAPPER
Fri 30 The Roundhouse, London

DECLAN MCKENNA
Mon 3 Think Tank, Newcastle
Thu 6 Nambucca, London

DEVLIN
Fri 30 Sin City, Swansea
Sat 1 The Hub, Plymouth
Sun 2 Bierkeller, Bristol
Tue 4 La Belle Angele, Edinburgh

THE ENEMY
Thu 6 The Empire, Coventry

THE FALL
Sun 2 The Lemon Tree, Aberdeen

FEEDER
Sat 1 University Student Union, Newcastle
Mon 3 O2 Ritz, Manchester
Tue 4 O2 Institute, Birmingham
Thu 6 UEA, Norwich

FUFANU
Thu 6 Hoxton Square Bar & Kitchen

GUN
Thu 6 Buskers, Dundee

HAMILTON & ROSTAM
Wed 5 Hoxton Hall Theatre, London

HAPPYNESS
Fri 30 The Finsbury, London

HONEYBLOOD
Fri 30 The Boileroom, Guildford
Wed 5 The Cookie, Leicester
Thu 6 Electric Circus, Edinburgh

JEAN-MICHEL JARRE
Tue 4 Motorpoint Arena, Cardiff
Thu 6 Brighton Centre, Brighton

JOANNA GRUESOME
Fri 30 West End Centre, Aldershot
Sun 2 The Portland Arms, Cambridge

LONELY THE BRAVE
Fri 30 The Plug, Sheffield
Mon 3 The Haunt, Brighton
Tue 4 Chinnerys, Southend-on-Sea
Thu 6 Electric Ballroom, London

THE MAGIC GANG
Sat 1 O2 Institute, Birmingham
Sun 2 Exchange, Bristol

MEILYR JONES
Sat 1 Bleach, Brighton
Mon 3 Brudenell Social Club, Leeds
Tue 4 The Deaf Institute, Manchester
Wed 5 Leaf On Bold Street, Liverpool
Thu 6 Village Underground, London

MICHAEL KIWANUKA
Thu 6 The Art School, Glasgow

MILBURN
Fri 30 O2 Ritz, Manchester

MOOSE BLOOD
Mon 3 O2 Institute, Birmingham
Tue 4 The Garage, Glasgow
Wed 5 O2 Academy, Sheffield
Thu 6 University SU, Cardiff

MURA MASA
Mon 3 The Rescue Rooms, Nottingham
Tue 4 The Art School, Glasgow
Wed 5 Hare & Hounds, Birmingham

MYSTERY JETS
Mon 3 O2 Academy, Leicester
Tue 4 The Welly Club, Hull
Wed 5 University Union, Leeds
Thu 6 Wylam Brewery, Newcastle

OF MICE & MEN
Fri 30 O2 Academy, Birmingham
Sat 1 O2 Apollo, Manchester
Mon 3 Rock City, Nottingham
Tue 4 O2 Academy, Newcastle
Wed 5 O2 Academy, Glasgow

OSCAR
Fri 30 Soup Kitchen, Manchester
Sat 1 The Rainbow Complex, Birmingham
Mon 3 Patterns, Brighton
Tue 4 The Dome, London

THE PIGEON DETECTIVES
Fri 30 The Hope & Ruin, Brighton
Sun 2 The Facebar, Reading
Mon 3 The Borderline, London
Thu 6 The Wardrobe, Leeds

SNAKEHIPS
Thu 6 KOKO, London

STORNOWAY
Tue 4 Marlowe Theatre, Canterbury
Wed 5 The Y Theatre, Leicester
Thu 6 Komedia, Bath

THOMAS COHEN
Thu 6 Broadcast, Glasgow

WHITE DENIM
Wed 5 The ABC, Glasgow
Thu 6 University Union, Leeds

WHITE LIES
Thu 6 The Hippodrome, Kingston upon Thames

YOU ME AT SIX
Tue 4 O2 Academy, Bristol
Wed 5 Leas Cliff Hall, Folkestone
Thu 6 Guildhall and Brangwyn Hall, Swansea

THE ZUTONS
Fri 30 University Guild Of Students, Liverpool

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APRIL TOWERS + BORN STRANGER
Fri 30 KOKO, London

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30	LEEDS **O2 ACADEMY**	06	SOUTHAMPTON **O2 GUILDHALL**
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7	READING, Purple Turtle *	20	LONDON, Boston Music Room *
8	MANCHESTER, Neighbourhood Festival	21	LEICESTER, The Cookie *
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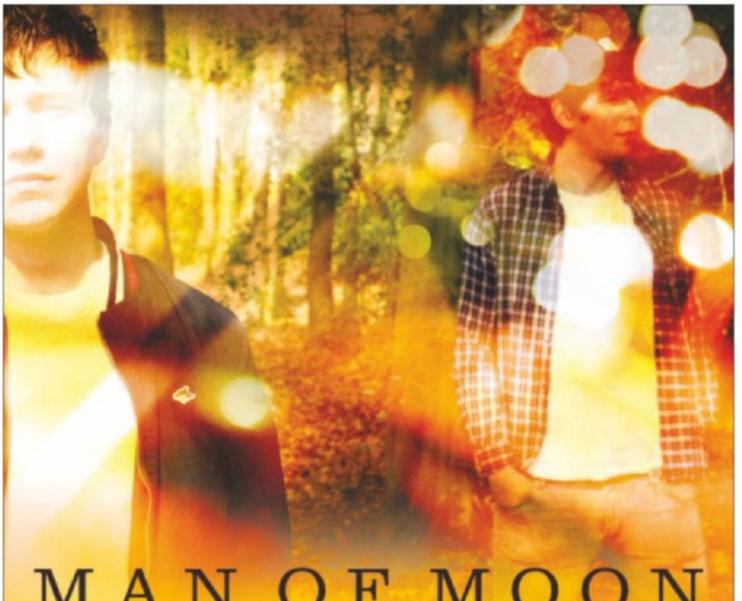

MAN OF MOON

OCTOBER	
05 YORK The Fulford Arms	15 GLASGOW The Barrowland ***Supporting Arab Strap***
06 LONDON The Victoria	
07 BRIGHTON Sticky Mike's	16 GLASGOW The Barrowland ***Supporting Arab Strap***
08 BIRMINGHAM The Sunflower Lounge	
09 BOGNOR REGIS Rockaway Beach Festival	20 STIRLING Tolbooth
11 MANCHESTER Soup Kitchen	21 DUNDEE Buskers
12 LEEDS Oporto	22 ABERDEEN Drummonds
13 HULL Fruit	NOVEMBER
14 NORWICH Sound & Vision Festival	25 GLASGOW Stereo

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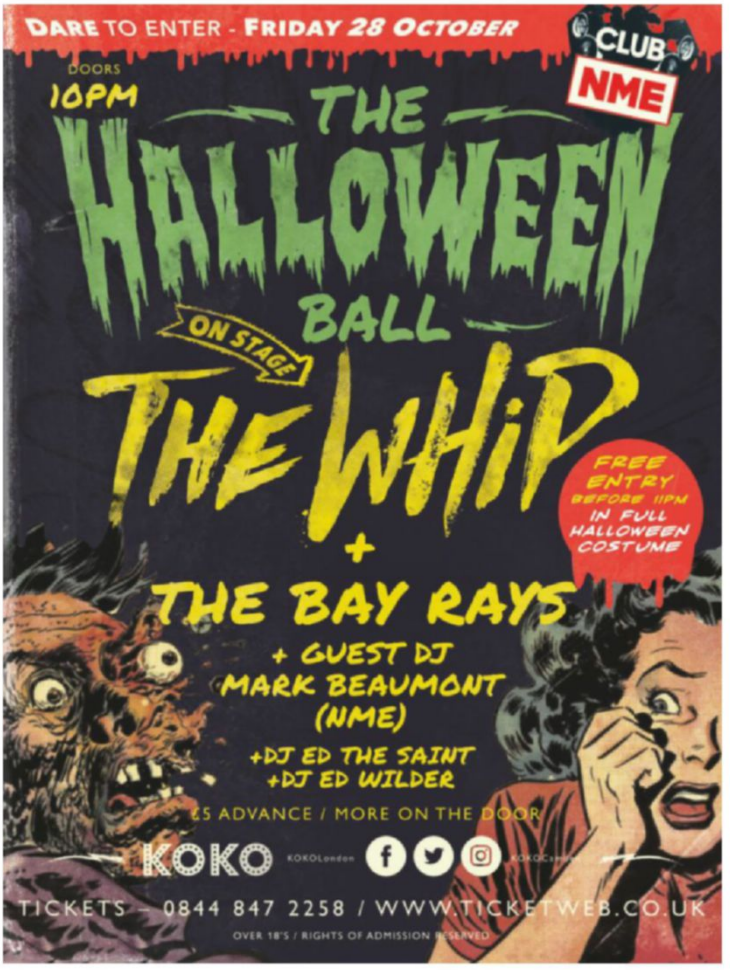
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MEAT RAFFLE (BRISTOL)

OCTOBER 2016

19 GLASGOW O2 ABC
24 NEWCASTLE O2 ACADEMY
26 LEEDS BECKETT SU
27 MANCHESTER ACADEMY 1
28 LIVERPOOL MOUNTFORD HALL
31 BRIGHTON DOME CONCERT HALL

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04 NOTTINGHAM ROCK CITY
07 COVENTRY EMPIRE
08 BRISTOL O2 ACADEMY
10 LONDON ROUNDHOUSE

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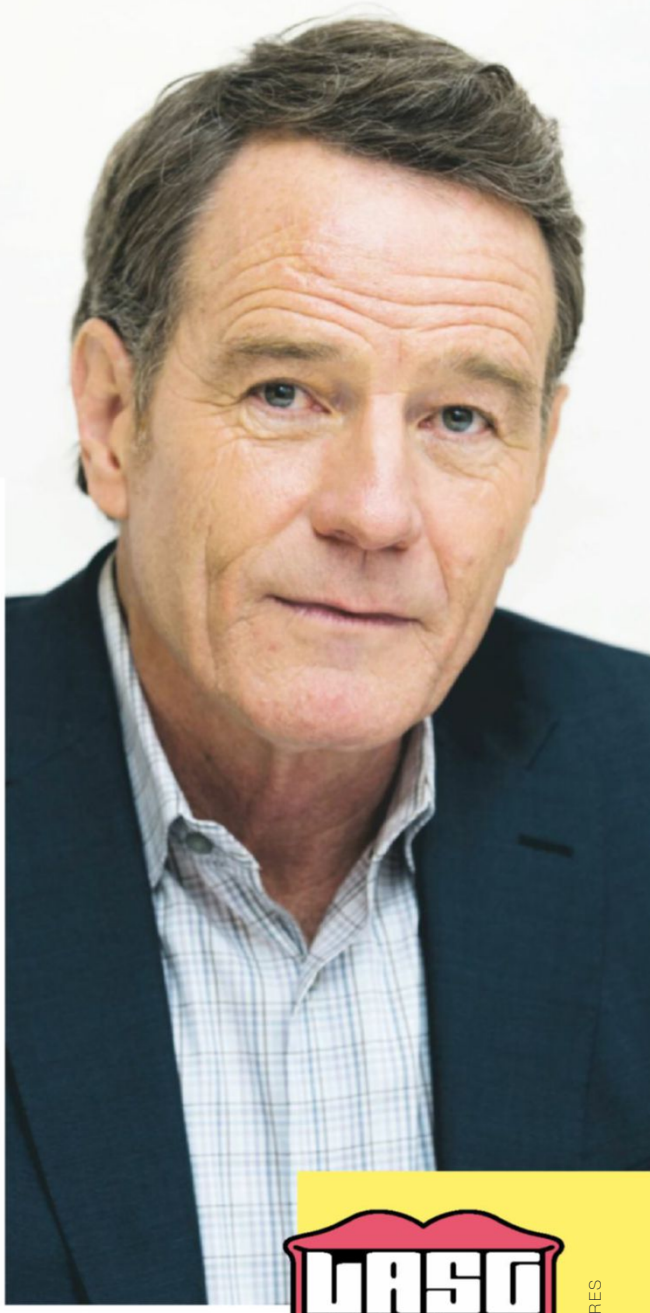
Illustration by Mark Smith @ marksmithillustration.com

Soundtrack of my life

Bryan Cranston

Walter White in *Breaking Bad*



THE SONG THAT MAKES ME WANT TO DANCE

GEORGE STRAIT

I Just Want To Dance With You

"I was listening to this country song by George Strait while writing a screenplay set in the old country. It helped me stay in that mood and my daughter was very young at the time so I'd pick her up and swing her round doing our dance to that song."

THE FIRST SONG I FELL IN LOVE WITH

SIMON & GARFUNKEL

Mrs. Robinson

"I was much too young but I'd just seen *The Graduate*. Oh my God! I was amazed by its overt sexuality and, being so young, I related to Dustin Hoffman's character and the world of seduction he entered. That song was popular when I was 12 and was playing when I was trying to pluck up the coverage to ask a girl out. But he who hesitates loses and sure enough another guy came over, asked her to dance and they were on their way. It was crushing!"

SIMON AND GARFUNKEL

B.B. KING

THE FIRST GIG I WENT TO

B.B. KING

"When I was a kid a friend's Dad worked in the music business and got us tickets to see blues legend B.B. King. I couldn't believe the artistry of his musicianship. It was mind-boggling what he could do with a guitar. He played 'Lucille' and 'The Thrill Is Gone' and just wailed on that thing."

THE ALBUM THAT CHANGED MY LIFE

THE BEATLES

Sgt. Pepper's Lonely Hearts Club Band

"I was 11 years old when 'Sgt. Pepper's' came out and that blew my mind. I thought: 'Can they actually do this? This is The Beatles, right?' It was incredibly bold to take on characters with their music. I was exploring too, as a young actor doing plays and theatre. I didn't then realise that bands could take on personas and go into a completely different realm to what I was familiar with. When I listen to it now it's still amazing."

THE FIRST SONG I REMEMBER HEARING

PEGGY LEE

Is That All There Is?

"I had some troubled years growing up and unfortunately my mother started drinking after my father left. She had a song by Peggy Lee that she played a lot, which completely highlighted the point of her life at that moment – *"If that's all there is / Let's break out the booze…"* If you listen to it, it's such a slow, depressing spiral. I remember hating that song when I was young but I've since come to see it as an honest depiction of how my mother was feeling. It's emotional still."

PEGGY LEE

THE SONG THAT REMINDS ME OF HOME

BILLY JOEL

Scenes From An Italian Restaurant

"When I'm listening to classic jazz from the likes of Miles Davis, its roots in America bring me home. But Billy Joel's songs remind me of my early years in New York and what a fun time that was."

THE SONG I DO AT KARAOKE

LOOKING GLASS

Brandy

"I realised recently I've never done karaoke so I don't have a go-to. But my instinct would be to make it funny… *"They say, 'Brandy, you're a fine girl / What a good wife you would be!'"* Remember that one? It was a big hit for Looking Glass in the early '70s. I'd have to pick a song like that, with a story to it, and perform it like a dramatic reading."

Go to NME.com for more Soundtracks

THE WISDOM OF THE *NME* ARCHIVES

THIS WEEK

COURTNEY LOVE

Hole

September 26, 1998

"It's too easy to be cynical and that's what destroyed all the boys."

INTERVIEW: DON BRIGHTMORE. PHOTOS: GETTY IMAGES, REX FEATURES